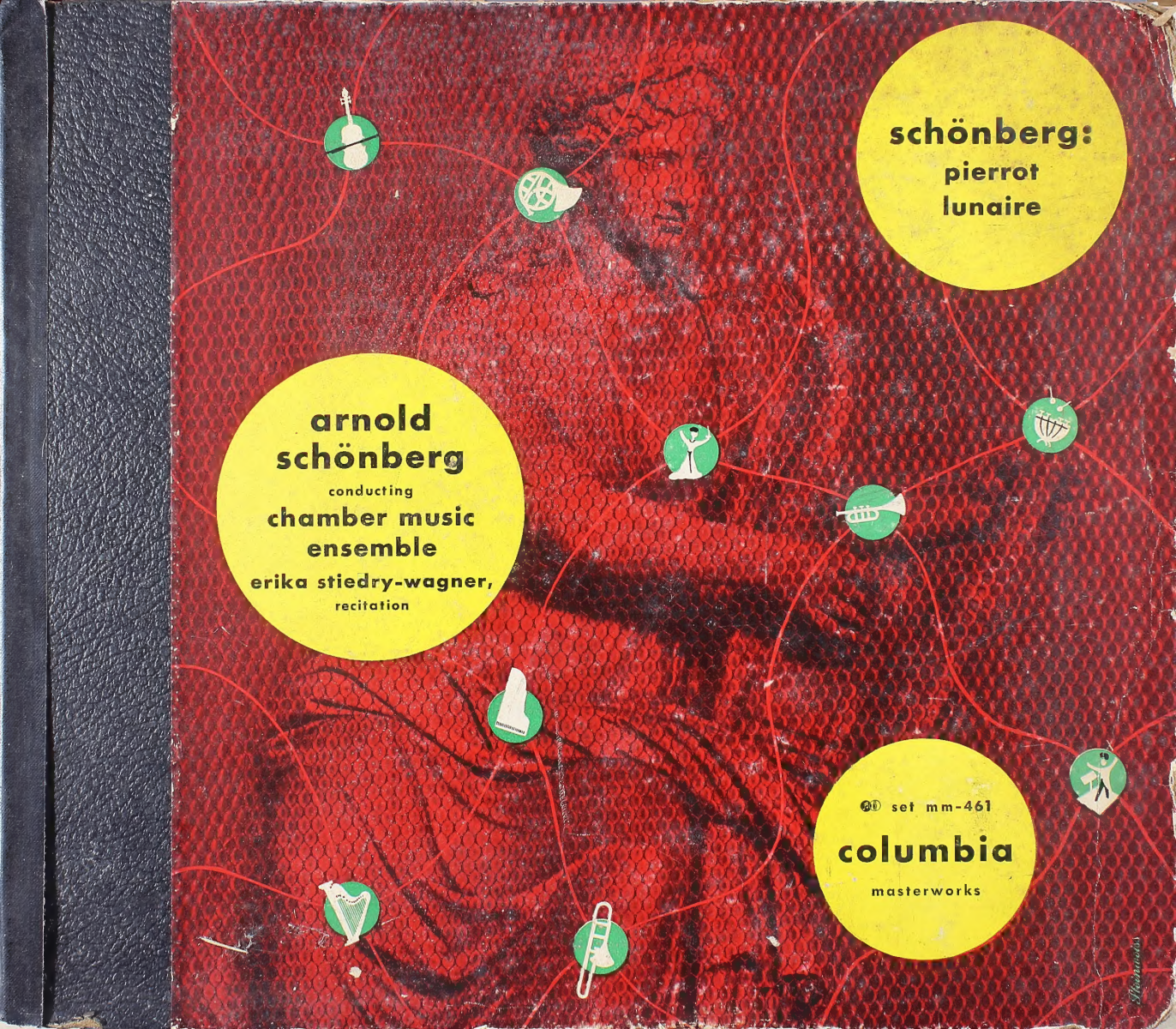

schönberg:
pierrot
lunaire
arnold
schönberg
conducting
chamber music
ensemble
erika stiedry-wagner,
recitation
set mm-461
columbia
masterworks

SCHÖNBERG

PIERROT LUNAIRE

ARNOLD SCHÖNBERG, Conductor
Erika Stiedry-Wagner, Recitation
Rudolf Kolisch, Violin and Viola
Stefan Auber, 'Cello
Eduard Steuermann, Piano
Leonard Posella, Flute and Piccolo
Kalman Bloch, Clarinet and Bass Clarinet

COLUMBIA MASTERWORKS SET MM-461

In the history of the arts there are works of curious destiny. They are creations of small dimensions, often esoteric, and romantically vague. Their purpose is circumscribed. Yet, by some imponderable quality, they inspire more than a small circle of initiates, and become a center of attention and discussion. Often they exercise a subtle but lasting influence.

In literature such a work was Baudelaire's collection of poems, *Les Fleurs de Mal*, which, in Victor Hugo's words, created a "frisson nouveau," a new thrill. In painting, there was Manet's picture, *Le dejeuner sur l'herbe*," which became a storm center in the Paris "Salon of the Rejected." In music, such a work is Schönberg's *Pierrot Lunaire*. It is a set of "thrice seven" melodramas, short poems by Albert Giraud, translated into German by Erich Hartleben. The scoring is extremely tenuous, employing the piano, flute (interchangeable with piccolo), clarinet (interchangeable with bass clarinet), violin (interchangeable with viola), and 'cello. The poems are not sung, but spoken along a given melodic line. The music is not necessarily a reflection or illustration of the text. At times it deliberately deflects from the meaning of the words in the poems. Thus in *Serenade* Pierrot is pictured as playing on the viola, but the setting is for 'cello, and when the word *pizzicato* occurs in the text, the 'cello continues to play *arco* (i. e., with the bow).

The idiom of *Pierrot Lunaire* is expressionistic. The subjective world of the moon-struck Pierrot is here made into a private reality, which a breath of oxygen would instantly destroy. Expressionism in poetry is reflected by integral chromaticism in music, with chromatic tones now crowding narrowly, then dispersing widely through several octaves, creating the feeling of tenseness or spaciousness, according to the design of each piece. This is the language of atonality: there is no determinable key, and the acoustically sharp intervals, major sevenths and minor ninths, prevail over milder dissonances. But this chromatic idiom does not yet constitute the logical system in which the twelve tones of the chromatic scale are arranged in a fundamental series. This twelve-tone technique was not elaborated by Schönberg until twelve years later.

The twenty-one pieces of *Pierrot Lunaire* were written between March 30 and September 9, 1912. It took forty rehearsals to bring the work to performance, which took place in Berlin on October 16, 1912. *Pierrot Lunaire*, like every epoch-making work, met with derision on the part of the music critics. The American correspondent for the *Musical Courier* described the music as "the most ear-splitting combination of tones that ever desecrated the walls of a Berlin music hall," and the critic of the *Boersen Courier* in Berlin exclaimed in mock horror: "If this is the music of the future, I pray my Creator not to let me live to hear it again."

1. *Mondestrunken* (Moonstruck) speaks poetically of the wine that the moon pours nightly on the waves of the sea, the wine that we drink with our eyes. The poem is set for piano, flute, viola, and 'cello.
2. *Colombine*. The poem extols the "pale blossoms of the moonlight, the white wonder roses." The scoring is for piano, flute, clarinet, and viola.
3. *Der Dandy* (Dandy). The poem treats the figure of Pierrot, the "silent dandy of Bergamo," standing by the fountain in moonlight. (Piano, piccolo, clarinet.)
4. *Eine blasse Wäscherin* (A Pale Washerwoman). The poem describes the whiteness of the washerwoman's arms and of the linen she washes at night. The scoring is for flute, clarinet, and violin, without piano accompaniment, marked "without any expression," and in pianissimo throughout.
5. *Valse de Chopin*. An atonal melodic pattern with a Chopinesque élan. The poem dwells on the melancholy charm of a waltz that is like a pale drop of blood coloring the lips of an ailing man. The scoring is for piano, flute, and clarinet, interchangeable with bass clarinet.
6. *Madonna*. A poet's appeal to the mother of all sorrows. (Flute, bass clarinet, and 'cello, with piano accompaniment in the last measures.)
7. *Der kranke Mond* (The Sick Moon). Speaking voice with flute, in a nostalgic, but not tragic, poem of the desperately sick moon.
8. *Nacht* (Night). Subtitled *passacaglia*, which implies the constancy of the thematic pattern, the song is an invocation to the black night. The voice is assigned, by exception, three singing tones in the deep register. The accompaniment is for piano, bass clarinet, and 'cello.
9. *Gebet on Pierrot* (Prayer to Pierrot). The prayer to restore the gayety of life to one who

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is assigned, by exception, three singing tones in the deep register. The accompaniment is for piano, bass clarinet, and 'cello.

9. *Gebet an Pierrot* (Prayer to Pierrot). The prayer to restore the gayety of life to one who has forgotten how to laugh. Accompaniment for clarinet and piano.
10. *Raub* (Theft). Tale of Pierrot's nightly thieving after the ducal rubies, the bloody drops of bygone fame. For flute, clarinet, violin, and 'cello.
11. *Rote Messe* (The Red Mass). Pierrot's blasphemous Mass at eventide. Scored for piccolo, bass clarinet, viola, 'cello, and piano.
12. *Galgenlied* (The Song of the Gallows). The condemned man's vision of his last mistress, the withered hussy with a long neck, about to strangle him. Accompaniment for piccolo, viola, and 'cello and piano.
13. *Enthauptung* (Decapitation). Pierrot looking in deathly anguish at the unsheathed Turkish sword of the crescent moon, imagining himself being decapitated by it. Scored for bass clarinet, viola, 'cello and piano.
14. *Die Kreuze* (The Crosses). The poet's verses are the crosses on which he is bled. The speaking voice with piano accompaniment, later joined by flute, clarinet, violin and 'cello.
15. *Heimweh* (Homesickness). In nostalgic mood, Pierrot utters plaintive cries, like the sighs from an old Italian pantomime. Set for clarinet, violin and piano.
16. *Gemeinheit* (Outrage). Pierrot bores a hole in Cassander's skull, while his cries rend the air, stuffs his "authentic Turkish tobacco" into the hole, sticks a reed at the base of the skull, and puffs contentedly. Set for piccolo, clarinet, violin, 'cello and piano.
17. *Parodie* (Parody). A matron in love with Pierrot is cruelly exposed to light by the playful moon, aping her shining hairpins with its beams. Scored for piccolo, clarinet, viola, and piano.
18. *Der Mondfleck* (Moonspot). Pierrot takes an evening walk in search of adventure, and the moon puts a white spot on his jacket, which will not come off even though Pierrot tries to scrub it off till early morning. Scored for piccolo, clarinet, violin, 'cello and piano.
19. *Serenade*. Pierrot saws away on his viola with a grotesquely long bow. When Cassander, enraged by this noise at night, bids him stop, he grabs him by the collar, and fiddles on his bald pate. Scored for 'cello and piano.
20. *Heimfahrt* (Journey Home). Subtitled *barcarolla*, the poem describes Pierrot's homeward journey southward to Bergamo, with the moonbeam for a rudder and a water lily for a boat. Scored for flute, clarinet, violin, 'cello and piano.
21. *O alter Duft* (Oh, Olden Fragrance). The poem recites the charm of old tales, which enchant the senses, and dispel the gloomy moods. Set for flute, clarinet, violin, 'cello and piano.

Arnold Schönberg sends the following note describing the recording of the work:

"The ensemble which recorded *Pierrot Lunaire* has been chosen with great care because of the high quality of preceding ensembles that played this piece. Eduard Steuermann, whose performance seems to be unsurpassable, was the first to play the piano part in 1912. He participated in almost all subsequent performances in Italy and France. He also belonged to the ensemble of the *Verein für musikalische Privataufführungen* (Society for Private Performances in Vienna), which, under the direction of Erwin Stein and my direction, played about one hundred performances in the last twenty years. Erika Wagner-Stiedry has performed the vocal part since that time, (with a few exceptions, of which I want to mention particularly the great Marie Gutheil-Schoder), and this proves the great satisfaction her performance has always given me.

"It may be interesting to mention that Hans Kindler, now conductor in Washington, D. C., was the first cellist who mastered the enormous difficulties of the 'cello part in an unforgettable manner. Other cellists who subsequently achieved world fame: Emmanuel Feuermann (with Klemperer conducting), Gregor Piatigorsky (with Arthur Schnabel at the piano, and Fritz Stiedry conducting), Benar Heifetz, the former 'cellist of the Kolisch Quartet, have played the 'cello part. I must not forget also the clarinet of Victor Polatschek, now of the Boston Symphony Orchestra.

"But a special word must be said about Rudolf Kolisch. I have to discount the fact that he is my brother-in-law; what counts is that he was my pupil; what counts still more is that he has played the violin and viola part in *Pierrot Lunaire* since 1921, together with Erika Stiedry and Eduard Steuermann; and what counts most is that he participated in every one of the two hundred rehearsals from the very beginning to the very end, although after the first five rehearsals he had no need for them for himself. He knows this music better than I myself know it, and I was indeed happy that he was the one who prepared the new ensemble for this recording.

"I, personally, may admit that my humble contribution to this recording is, perhaps, the spirit in which I composed the work, which is, of course, within the competence of the author. Among conductors who directed performances of *Pierrot Lunaire* are two composers, Darius Milhaud, Louis Gruenberg, the well-known German conductor, Hermann Scherchen, and two American orchestra leaders, Frederick Stock of Chicago and the great pioneer, Leopold Stokowski.

"Mr. Posella (flute), Mr. Kalman Bloch (clarinet) and Mr. Stefan Auber (cellist) have helped to keep the performance on a level satisfying to the most refined and critical connoisseur."

Notes by Nicolas Slonimsky

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STEREO PHONIC
TAEDO

Love me tonight

결·해피

oh, happy days

겟도의悲歌

too busy

thinking about my Baby

HEATHER HONEY

BAD MOON RISING

Vicky의 사랑의 집

my house on the hill

SUMMER time



대도레코드사 제작

탑튠퍼레이드 15집

SIDE A

1. 걸 해피 (영화 '걸·해피' 주제곡)
   GIRL HAPPY.....Elvis Presley
2. 네 생각에 잠겨
   TOO BUSY.....Marvin Gaye
3. 게토의 버거
   IN THE GHETTO.....Elvis Presley
4. 영화 "로미오와 줄리엣"에서 사랑의 테마곡
   ROMEO & JULIET....Henri Mancini
5. 헤더 헤니
   HEATHER HONEY.....Tommy Roe
6. 눈물의 도시
   TEARDROP CITY.....The Monkees
7. 로 - 디
   LODI.....Creedence Clearwater Revival

SIDE B

1. 마(魔)의 달이 뜰때
   BAD MOON RISING.....Creedence Clearwater Revival
2. 러브 미 투나잇
   LOVE ME TONIGHT.....Tom Jones
3. 유닌
   ONE.....Three DogNight
4. 사랑의 집
   MY HOUSE ON THE HILL..Vicky
5. 써머 타임
   SUMMERTIME.....Vicky
6. 썸데이 맨
   SOMEDAY MAN.....The Monkees
7. 오, 해피 데이스
   OH,HAPPY DAYS.....Edwin Hokins Singers

LODI

by Creedence Clearwater Revival

Just about a years ago, I set out on the road. Seekingmy fame and fortune,Looking for a pot of gold.Things got bad and things got worse. I guess you know the tune
Oh, Lord,stuck in Lodi again.
Rode in on the Greyhound,I'll be walking out if I go,I was j ust passing through
Must be seven months or more.I ran out of time and money,Looks like they took my friends. Oh Lord, stuck in Lodi again.
The man for the magazine, Said I was on my way. Somewhere I lost connections
Ran out of songs to play, I came into town a one night stand.Looks like ,my plans fell through, Oh Lord, stuck in Lodi again
If I only had a dollar for every song I've sung,and everytime I've had to play while people sat there drunk.You know I'd catch the next train back to where I live
Oh,Lord. stuck in Lodi again
Oh,Lord. stuck in Lodi again

LOVE ME TONIGHT

by Tom Jones

I know that its late and I really must
leave you alone, but your good to hold
And I feel such a long way from home.
Yes, I know that our love is still new,
But I promise its gonna be true.
Please let me stay don't just send me away
Oh, no no

Ah tell me baby that you need me, say
you'll never leave me.Love me tonight.
Hold me now my heart is aching and untill
dawn is breaking and love me tonight
Something is burning inside, something
that can't be denied. I can't let you out
of my sight. Darling love me tonight
Let me love you, baby let me love you to-
night
I waited for so long for a girl ofmy dream
to appear and now
I can hardly believe that you really are
here, Here in my arms you belong
How can this feeling belong.

Darling be kind for I'm out of my mind
over you. Ah, tell me baby that you need
me, Say you'll never leave me
Oh, love me tonight.
Baby now that pain is stronger, I can't
wait moment longer, Love me tonight.
Something is burning inside
Something that can't be denied, I can't
let you out of my side,Darling love you
tonight, let me love you tonight
Baby let me love you, baby love me here
tonight, Love me tonight.

TEARDROP CITY

sung by the Monkees

'Bout as low as I felt in a long time
And I know that I did her wrong,did the
wrong thing, it's plain to see
She's down on me and I know she'llfeel that
way for a long time. I was high on top but
didn't know it,tell me why did I have to go
and blow it I used my lines too many times
And now I've got a badly hurt heart to show
it, Too me too long to discover
How much I really love her,how'd I ever end
up in this bag what a drag .
There she goes looking for greener clovers
No one knows what it's like till it's over
without a doubt I just found out
And I suppose I never did get to know her
Ah teardrop city, teardrop city.

TOO BUSY THINKING ABOUT MY BABY

sung by Marvin Gaye

Heh heh, ha oh yeah, Oh listen to me people
I ain't got time to think about money or wha-
at it can buy. And I ain't got time to sit
and wonder what makes a birdie fly
And I don't have the time to think about
what makes a flower grow, and I never give
it a second thought where the rivers flow
Too busy thinkingabout my baby, oh yeah.
Said I ain't got time to discuss the weather
Or how long it's gonna last
And I ain't got tim e to do no studying once
I get out of class. Tellin' ye I'm just a f-
ellow, Said I got a one track mind.
And when it comes to thinking 'bout anything
but my baby. I j ust don't have the time
Too busy thinking about my baby, oh yeah
And I ain't got time for nothing else
Don't you know I'm too busy thinking about
my baby, Oh I ain't got time for nothing el-
se. Oh yeah, oh yeah, oh yeah.'
all the diamonds and pearls in the world
Could never match her worth no no,
People tell you, I got heav-en right here
on earth. I'm just a fellow with a one,
one track mind. And when it comes to think-
ing 'bout anything but my baby
I just don't have the time, Too busy think-
ing about my baby. Oh and I ain't got time
for nothing else, Too busy thinking about
my baby.And I ain't got time for nothing
else,Too busy thinking about my baby
Ain't got time for nothing el-se, no,no,no
Too busy thinking about my baby,ain't got
time for nothing else no no,She's never hard
find, She's always on my mind.

SUMMERTIME

sung by Vicky

Summertime an' the livin is easy fish are
jumpin an' the cotton is high.Oh yo Daddy's
rich and yo Mommy's good looking
So hush little baby, don't you cry
One of these mornin's you goin to rise up
singin' then you'll spread yo' wings an'
you'll take the sky
(Repeat)
But till that morning there's a nothin' can
harm you with Dad-dy an' mommy standin' by

BAD MOON RISING

by Creedence Clearwater Revival

I see a bad moon rising
I see trouble on the way
I see earthquakes and lightning
I see bad times each days
Don't go 'round tonight
It's bound to take your life
There's bad moon on the rise
I hear hurricanes a-blosin'
I know the end is coming soon
I hear rivers overflosin'
I hear the voice of rage and ruin
(Repeat Chorus)
Hope you got your things together
Hope you are quite prepared to die.
Looks like we're in for nasty weather
One eye is taken for an eye
Don't go round tonight
It's bound to take your life
There's a bad moon on the rise
Don't come 'round tonight
It's bound to take your life
There's a bad moon on the rise.

IN THE GHETTO

....Elvis Presley

As the snow files,on a cold and gray Chic-
ago morning a poor little ba-by child is
born in the Ghetto and his mama cries,
Because if there's one thing she don't ne-
ed, it's another hungry mouth to feed in
the Ghetto
Now people don't you understand a child
needs a helpin hand
He'll grow to be an angry young man someda-
say, take a look at you and me, we,too,
Plant the seed. do we simply turn our heads
and look the other way?
While the world turnes and a hungry little
boy with the runny nose
Plays in the street as the cold wind brows
in the Ghetto, and his hunger burns
So he starts to roam the streets at night
and one night in desperation the young
man breaks away,he buys a gun and he ste-
als a car, he tries to run, but he don't
get far and his mama cries, as the crowed
gathers round, an angry young man
rides down in the street with a gun in his
hand in the Ghetto, and as her young man
dies,on a cold and gray Chicago mornin'
another baby child is born in the Ghetto
and his mamam cries.

MY HOUSE(ON THE HILL)

sung by Vicky

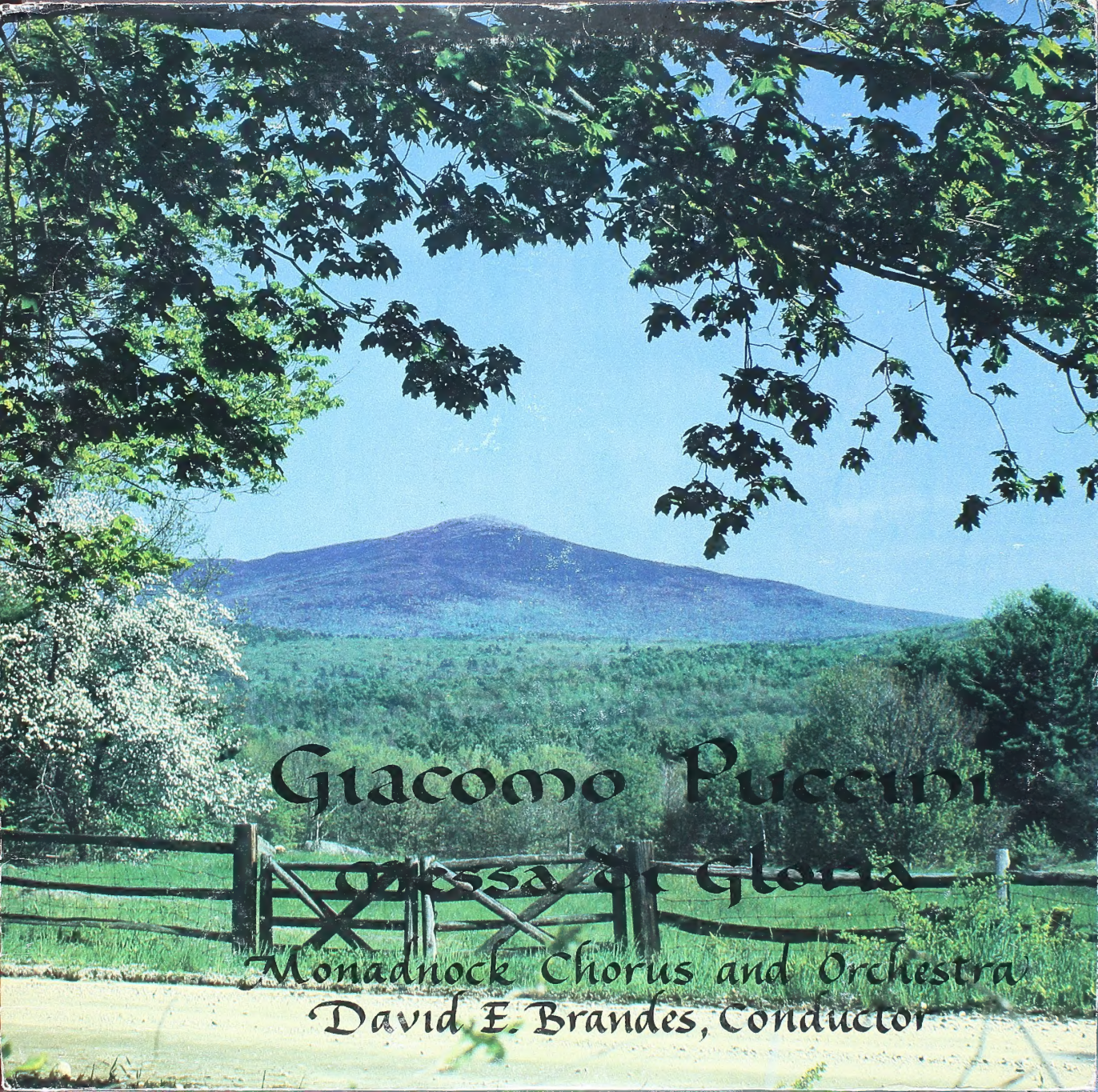
My house on the hill
Now it stands alone so cold and still
There my heart's bright and light
'Cause my love will keep me warm and tight
My house though it's small
Has a welcome message on the wall
All my friends come on by
Here they realize why time can fly
Two people shae a life they're near each
other, each one is there with all their
heart and soul
When the cold wind blows
When the grass is green and when it snows
In my house you can tell
That the love is real and all is well
My house in my home
That's the reason why I'll never form
Though I grow very old
Alaways will my house mean more than gold
Two people share a life there near each
other, each one is there with all their
heart and soul, My house on the hill
There my heart's brought and light
'Cause my love will keep me warm and tight
'Cause my love will keep me warm and tight

GIRL HAPPY

.....Elvis Presley

Girl happy, girl happy, girl happy
Can't you see every girl I see looks good
to me what a crazy way out way
To be I love a life nothing but beautiful
woman well, I'm girl happy yes, I'm girl
happy, can't you see every time I see pre-
tty face. My heart just head for outer
space I need a girl to make my life worth
living, yes,I'm girl happy yes,I'm girl
happy. Can't you see I've been like this
since I was just a baby boy first nurse
that ever rocked my cradle
Made jump for out sight I'm in a loving
mood tonight I love a life with nothing
But beautiful woman, well,I'm girl happy
Yes,I'm girl happy yes, I'm girl happy
Can't you see I've been like this since
I was j ust a baby boy first nurse
That ever rocked my cradle me jump for
Joy girl happy yes, I'm girl happy
Can't you see girl happy yes, I'm girl
happy yes, I'm girl happy,can't you see?

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Giacomo Puccini
Messa di Gloria
Monadnock Chorus and Orchestra
David E. Brandes, Conductor

GIACOMO PUCCINI
(1858–1924)

MESSA DI GLORIA

Side 1:
Kyrie – Gloria

Side 2:
Credo – Sanctus – Agnus Dei

* * *

JOHN K. HERPEL, *Tenor*

MONADNOCK CHORUS AND ORCHESTRA
Peterborough, New Hampshire

DAVID E. BRANDES, *Conductor*

PUCCINI, best known for his operas, was born in the ancient city of Lucca into a family of musicians who had composed sacred music as well as opera for four generations. Lucca's traditional Tasche festival, held every two or three years (until 1797) in connection with municipal elections, was the occasion for dramatic cantatas or short operas by the first Giacomo (1712-81), his son Antonio (1747-1832), and grandson Domenico (1771-1815). Domenico's son Michele (1813-1884), Puccini's father, composed at least two operas. But for four generations the family also provided musical direction and sacred composition for Lucca's Cathedral of San Martino, still considered Tuscany's most spectacular monument.

When Puccini's father died, the post of cathedral organist and choir master was earmarked for the five-year old upon reaching maturity, and his musical instruction began aided by a small city pension to help his mother care for her large brood of seven children. By age ten he was a choir boy and soon began playing the organ for churches in and around Lucca. His training continued at the Lucca Music Academy which his father had directed, but the youth at first showed little of his family's creative spark. In fact, he was a bit lazy about his studies.

In 1876 Puccini walked to Pisa to hear a performance of Verdi's *Aïda*. "I felt that a musical window had opened for me," he later commented. Now recognizing his vocation as an operatic composer, he set himself to acquire the theoretical equipment he lacked, and began serious composition. The hard work culminated in his Mass for four voices and orchestra (dubbed *Messa di Gloria* only in modern times), written at age 18 as his graduation thesis from the Lucca Academy.

Though parts of the Mass were performed in 1878, its first full performance took place in Lucca on July 12, 1880. This was the Feast of San Paolino, Lucca's first bishop and patron saint, and legendary inventor of church bells. The Mass was well received, and led to his enrollment that fall in the Milan Conservatory where his teacher, Amilcare Ponchielli prompted him to write his first opera, *Le Villi* (1884).

From then on, Puccini's few choral works were overshadowed by his operas, while the score of the Mass was set aside and almost forgotten in the surge of operatic endeavor. Luckily, he mentioned it to a young Luccan he befriended in later years, Dante del Fiorentino. In 1951, Dante, by then a priest in America, returned to Lucca and resurrected the manuscript. The first modern performance of the work was given in Chicago in 1952. This performance by the Monadnock Chorus and Orchestra is the first known American recording.

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The work follows the standard liturgical form of the Mass, but Puccini was especially drawn by the dramatic possibilities of the *Gloria* and *Credo* and gave them extended development — nine sections of the *Gloria* alone. The melodic and theatrical qualities of his Mass clearly foreshadow Puccini's great operatic gifts. Indeed, he later borrowed from the lyric *Kyrie* for the church scene in Act I of *Edgar* (1889) and re-used the dance tune of the *Agnus Dei* as a secular madrigal in Act II of *Manon Lescaut* (1893). There are also certain debts to Verdi and other predecessors, as for example, in the opening lines of the *Credo*. But the vibrant choruses and colorful orchestra are Puccini's own, and make the Mass his best youthful work and most impressive church composition.

Joan Jessop Brewster

* * *

THE MONADNOCK CHORUS, founded in 1959, grew out of the Music Committee of the Monadnock Council of Churches, which presented an annual spring concert. In 1966 the Monadnock Chorus was incorporated as a volunteer, nonprofit organization with the purpose of encouraging "interest in, appreciation of, and benefit from the performance of choral and instrumental music under competent direction."

Based in Peterborough, New Hampshire, the chorus draws its volunteer singers, currently numbering more than 100, from some 25 towns in the Greater Monadnock region, located in the southern foothills of the White Mountains.

In the fall of 1981 the Monadnock Chorus expanded its outreach to the community by organizing the Monadnock Orchestra, founded by David E. Brandes for the primary purpose of accompanying the Chorus in performance.

THE MONADNOCK CHORUS AND ORCHESTRA offers its audiences the opportunity to hear outstanding choral and instrumental music of all periods and styles, composed by the great masters. It offers amateur singers, local instrumentalists and soloists the opportunity to participate in public performances of the highest quality.

Performances have been supported in part by grants from the New Hampshire Commission on the Arts and the National Endowment of the Arts.

* * *

DAVID E. BRANDES, *Conductor*, founder of the Monadnock Orchestra and Director of the Monadnock Chorus, holds a Bachelor of Music degree from New England Conservatory, and a Masters of Music degree from Boston University. He has conducted choral performances throughout New England, Germany, Austria, Switzerland and the Virgin Islands, and directed several Creative Arts Tours in Europe and Africa. Presently Mr. Brandes is Director of the Visual and Performing Arts Department at Franklin Pierce College, and Director of Music at All Saints' Parish in Peterborough, New Hampshire.

* * *

JOHN K. HERPEL, *Tenor*, is a practicing eye physician and surgeon in Claremont, New Hampshire. He was a member and soloist with the Duke Chapel Choir, Durham, North Carolina, while studying for his M.D. degree. He has performed in choral groups of the Philadelphia Orchestra and the Detroit Symphony. In New Hampshire he has also given solo performance for the Spring Oratorio Society, New London; the annual Walker Lecture Fund *Messiah* concerts in Concord; the Bel Canto Chamber Singers, Hanover; the Franklin Pierce College Union and Orchestra, and the Manchester Choral Society. He has coached and studied voice with Donald Cox of Colby-Sawyer College, and Lynn Coromel in Sutton, New Hampshire.

* * *

Photograph by Richard C. Johnson (Scene: Mt. Monadnock)
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This recording was made January 28, 1984 at the Peterborough Town House, Peterborough, New Hampshire, using the Sony PCM F-1 digital mastering system. Two omni-directional microphones (Nakamichi CM-1000) were used for chorus and orchestra, with a ribbon microphone (B&O 200) for the soloist. The record was cut from a 15 IPS Dolby A copy of the digital master.

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第1面

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演奏／ロミ・山田(歌)

第1面

1　サウンド・オブ・ミュージック

数々のミュージカルの傑作を世に送った名コンビ、リチャード・ロジャースとオスカー・ハマーシュタインIIの最後の作品「サウンド・オブ・ミュージック」のメイン・テーマで、「ドレミの歌」と並んで、わが国でも記録的にヒットしました。アルプスの山々にこだまする歌声とともに、母をなくしトラップ大佐の厳格な教育によって育てられていた七人の子供たちとその家庭教師となったジュリー・アンドリュースが奏するマリアとの愛と感動に満ちた美しい映画で、作品賞以下、5個のアカデミー賞を獲得しました。

2　エデンの東

旧約聖書にある、兄アベルを殺した弟カインの物語を、第一次大戦中のカリフォルニアに置き換えたスタインベックの小説を映画化した「エデンの東」の主題曲です。エリア・カザン監督によるこの映画は、シネマスコープ最初の芸術作品といわれる秀作で、レナード・ローゼンマンによって作曲された美しさと悲哀のこめられたこの旋律は、不世出のスター、と言われながら突然の自動車事故で若くして世を去ったジェームス・ディーンの面影とともに、世界中のあらゆる人の心に深く刻みこまれ、不朽の名曲となりました。

3　ハロー・ドーリー

1964年1月から、ブロードウェイで2300回も上演され大評判となったミュージカルで、主演者キャロル・チャニングが第2幕のレストランの場で歌った明るく陽気な曲です。たいへん世話好きの主人公のドーリー未亡人は、気むずかしがり屋でケチな飼料製造工場長ホレスの仲人をしようとしますが、結局、自分が彼と結ばれてしあわせをつかむ――というストーリーで、陽気でやさしいドーリーとともに料理人やボーイたちも歌い踊るこの場面は、劇中最高の見せ場です。最近では、バーバラ・ストライサンドの主演で映画化されました。

4　男と女

1966年度のカンヌ映画祭でグラン・プリを受賞、さらに、アカデミー外国映画賞をも獲得した新鋭クロード・ルルーシュ監督によるフランス映画「男と女」の主題歌です。シャンソン作家であると同時に、歌手でもあり、この映画にも出演したピエール・バルーが作詞し、フランシス・レイが作曲したこの曲は、"ダ・バ・ダ・バ・ダ"という新鮮なセンスあふれるスキャットを用いた官能的なスロー・ボサ・ノバで、たちまち世界中に大ヒットし、これによってフランシス・レイは、一躍名をあげました。

5　モア

原曲は、全世界にショックをあたえたグァルティエロ・ヤコペッティ監督によるイタリアのドキュメント映画「世界残酷物語」のためにニーノ・オリヴィエロとリズ・オルトラニが作曲したもので、映画がアメリカで公開された時、そのメロディーの美しさにうたれたノーマン・ニュウェルが英詞を書き、"モア"という恋の歌が生まれたのです。"永遠よりもさらに長く君は私のもの、私以上に君を愛せる人はいないのだ……"といった内容で、アンディ・ウィリアムス、フランク・シナトラなど、多くの歌手によって歌われています。

6　タラのテーマ

南北戦争を背景に、南部の田園タラに生きる美しく勝気な女性スカーレット・オハラの情熱的な半生を描いたマーガレット・ミッチェルの長編小説「風と共に去りぬ」を、1939年、ヴィクター・フレミングが映画化したもので、ビビアン・リーとクラーク・ゲーブルの名演で永遠の名作となり、さらに、映画のメイン・テーマであるこの「タラのテーマ」も、今なお人々に愛されつづけているスタンダード・ナンバーとなりました。南部の町タラを描写した壮大で抒情味豊かな名曲で、作曲は、ハリウッド映画音楽の元老マックス・スタイナーです。

第2面

1　トゥ・ラヴ・アゲイン

タイロン・パワー、キム・ノヴァク主演による映画「愛情物語」の主題歌で、ショパンの「夜想曲第2番変ホ長調」をモリス・ストロフとジョージ・シドニーが編曲したものです。映画は、1930年代から40年代にかけてニューヨークを中心に全米で大変な人気があったピアニスト、エディ・デューチンの伝記です。デューチンは、すばらしい才能に恵まれ、ポピュラー音楽の演奏に全精力を注入し、一世を風靡しましたが、病気のため若くして世を去りました。その彼が、生前最も愛奏したものがこの曲だったのです。

2　いそしぎ

エリザベス・テイラーとリチャード・バートンが結婚後はじめて共演して、話題を呼んだ映画「いそしぎ」のために作られたこの曲は、フランシス・ウェブスターの作詞、ジョニー・マンデルの作曲で、1965年度のアカデミー主題歌賞を受賞しました。いそしぎの飛び交う人里離れた海岸をバックに、自由奔放な性格の女流画家と誠実で謙虚な牧師とがくりひろげる激しい恋と苦しみ……そんな激情が胸に迫るような、この美しい旋律は、ラスト・シーンの深い悲しみを盛りあげ、数多い映画音楽の中でも忘れがたいものの一つになっています。

3　慕情

ジェニファー・ジョーンズとウィリアム・ホールデンの主演で、香港を舞台にくりひろげられる、従軍記者と英・中混血の女医との悲恋を描いた、女性向きのムードにあふれた映画「慕情」の主題歌です。サミー・フェインによって作曲され、1955年度のアカデミー主題歌賞を受賞しました。"恋は多くのすばらしきもの、それは早春に咲きいずる4月のバラ…"といった内容で、その美しく胸をひきさくようなメロディーとともに、ラブ・ソングの代表的ナンバーとして、今も多くの人に愛されています。

4　サウンド・オブ・サイレンス

優等の成績で大学を卒業したものの、さてなにをして人生を過ごすべきか――こんな試練をテーマに青年ベンのひたむきな愛を描いて評判となったアメリカ映画「卒業」の中で、サイモンとガーファンクルによる美しいデュエットで歌われたのがこの曲です。サイモンの作曲ですが、映画の一年半ほど前にヒットしており、厳密にはリバイバルものです。しかし、彼らにとってこの映画の成功は、現在のスターとしての地位を固めたものといえ、現代における"断絶"をテーマにとったその詞も、高く評価されました。

5　禁じられた遊び

少女ポーレットは、両親に連れられパリから逃げる途中、ドイツ機の機銃掃射を浴びて両親を失い孤児になり、少年ミシェルに救われて、彼の家にひきとられます――。そこに生まれた幼い二人の純真な心のかよい合いを通じて、大人のエゴイズムと戦争の悲惨さを描いたフランス映画「禁じられた遊び」は、あふれるばかりの詩情を画面にたたえた、世界の映画史に永遠に名を残す傑作です。この曲は、この映画のテーマとして使用されたもので、もとはスペインの民謡ですが、名ギタリスト、ナルシソ・イエペスがギター曲として編曲し有名になりました。

6　トゥナイト

ブロードウェイで1957年に初演されて以来983回のロング・ランを続けたミュージカルを映画化した「ウェスト・サイド物語」は、アメリカの持つさまざまな社会問題を含んだ、いわば、「ロミオとジュリエット」の現代版であり、70ミリの機能をフルに生かして描きあげた画期的な作品で、作品賞以下11個のアカデミー賞を受賞しました。わが国でも1961年末から公開され大ヒットし、ミュージカルへの関心を高めました。映画中の挿入歌は、どれも優れたものばかりですが、中でも、甘いラブ・ソングであるこの「トゥナイト」は、その代表曲といえます。

韓國歌曲全史 제2집



봄처녀
先驅者
산들바람
玉笛
그이생각
사공의노래
제비
그리운내고향

뱃노래
아가을인가
어머니의마음
가려나
希望의나라로
봄이오면
山

視聽覺教育教材
認定番 제 가138호
中·高等學校用

UNIVERSAL RECORD CO. SEOUL KOREA

韓國歌曲全史 第二集

SIDE 1

1. 봄 처 녀 [illegible]
2. 先 驅 者 [illegible]
3. 산 들 바 람 [illegible]
4. 玉 笛 [illegible]
5. 그 이 생 각 [illegible]
6. 사 공 의 노 래 [illegible]
7. 저 비 [illegible]
8. 그 리 운 내 고 향 [illegible]

SIDE 2

1. 뱃 노 래 李東振
2. 아 가 을 인 가 [illegible]
3. 어 머 니 의 마 음 [illegible]
4. 가 려 나 [illegible]
5. 希望의 나라로 [illegible]
6. 봄 이 오 면 [illegible]
7. 山 [illegible]

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1. 봄 처 녀

李殷相 作詩
洪蘭坡 作曲

[illegible]
히오시나 행여 내게

2. 先 驅 者

海岳 崔南善 作詞 作曲

지금은 어느것에 기천품이 깊었

3. 산 들 바 람

정현웅 作詞
인제명 作曲
십성태 編曲

[illegible] 가을밤에
달밝은 가을밤에 달밝은 가을밤에
[illegible] 어이해
신들바람분다

4. 玉 笛

金金世 相沃 作詞 作曲

[illegible] 천년을 벅은
퍼스히
상기도 남았거니 차라리 외로을 띵
[illegible]오

5. 그 이 생 각

[illegible] 復鎭 作詞 作曲

[illegible] 이
아 [illegible] 아…

6. 사공의 노래

[illegible] 洪蘭坡 作曲

[illegible] 저어라

7. 저 비

金海岳 崇斗 月南 作詞 作曲

[illegible] 나라로
울며불며 떠났읍니다
어미를 이별하고 떠난 고향에
하늘을 바라보던 제비 이지요
강가에서 떠도는 몸 이기에
살살부는 새벽에
바람이 부는데로 떠났읍니다

8. 그리운 내고향

金小泉 火野 作詞 作曲

[illegible]
[illegible] 심이
2 철따라 연제나 [illegible]
사랑하는 어머니 계신 곳일세
3 밝은달 밤길에 영원한 모습
어머니도 저달을 보고계실까
추럼 두눈만 감으면 찾아가는곳
그리운 내고향 정다운 내품

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1. 뱃 노 래

[illegible]
엔니라야 살았지라
나는 가네 새나라로
2 어이드야 어허 허리
이기엿차 닻 감아라
나는 가네 새나라로

2. 아! 가을인가

[illegible]
이 … 가을 인가뵈

3. 어머니의 마음

[illegible]
기를제 밤 낮으로 애쓰는 마음
진 자리 마른 자리 갈아 뉘시며
[illegible]
하늘아래 그 무엇이 넘다 하리오
어머님의 희생은 가이없어라
아낌없이 일생을 자니위하여
인간의 그 무엇이 거룩하리오

4. 가 려 나

1 끝없는 구름길 어디를 향하고
그네는 가려나 가려나
푸렴 사랑의 [illegible] 앞길은 멀어라 멀어라
[illegible]

5. 希望의 나라로

1 배를 서어가자 험한 바다물결 저편 언덕에
신천 경계풀고 바람 시원한곳 희망의 나라로
푸렴 돛을 날아라 부는바람 맞아
물결넘어 앞에나가자

6. 봄 이 오 면

1 봄이 오면 산에 들에 진달래
진달래 꽃 피는곳에 내 마음도 펴
진니 마음 젊은처자 꽃 따러
꽃만 말고 이 마음도 한께 따가
3 나는야 봄이오면 그대 그리워 [illegible]
총달새 되어서 말 걸인다오 진달래 꽃 되어서 웃어본다

7. 山

[illegible]
아…… 아…… 아
산에산에 사노라
[illegible]
꽃이피면 푸른언덕 그늘아래
[illegible]

金巴 [illegible]
[illegible]
어기엿차 닻
언제가면 언제오노
기약없는 새나라로
어야드야 어허
[illegible]

[illegible]

[illegible]
2 가없은 바
[illegible]
[illegible]
[illegible] 아라 멀어라
[illegible]

[illegible]
자유 평등 평화
가득찬곳
2 발은 시나기고 환한 새벽온나 종이 크게울려라
[illegible]

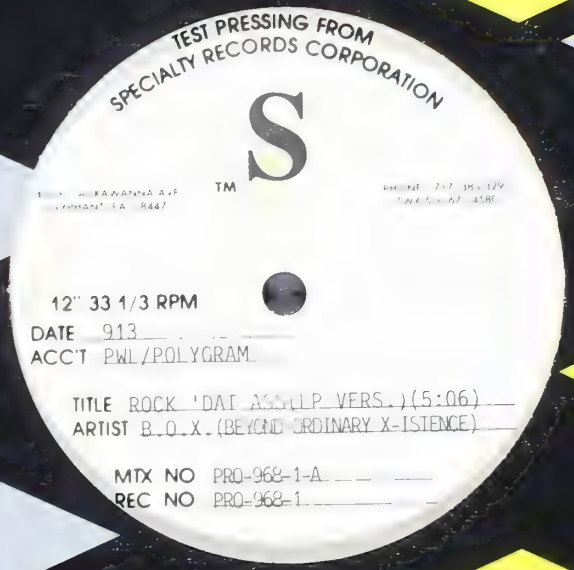
巴 [illegible]
2 봄이 오면
[illegible]
새만 말고 이 마음도 한께 따가
[illegible]
봄이오면 그대

許允 [illegible]
2 새피던꽃
숙잎피는
아…… 이
산에산에 사노라
농매너무
꽃이피면 나물
물소리에 귀를

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GLASS HARMONICA



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MUSIC FOR GLASS HARMONICA · BRUNO HOFFMANN, Glass Harmonica

Side 1 — 28:25 Min.

BEETHOVEN: Romance in G Major *(2:00)*

NAUMANN: Duo in G Major for Glass Harmonica and Lute "Wie ein Hirt sein Volk zu weiden" *(10:30)*
with MICHAEL SCHAFFER, Lute

SCHLETT: Sonata in A Minor *(9:35)*

NAUMANN: Sonata in C Major *(6:08)*

Side 2 — 26:35 Min.

REICHARDT: Rondeau in B flat Major for Glass Harmonica, 2 Violins, Viola, Cello and Double-Bass *(8:46)*
with HERBERT ANRATH and WALTER ALBERS, Violins; ERNEST NIPPES, Viola; HANS PLÜMACHER, Cello; GERT NOSE, Double-Bass

TOMASCHEK: Fantasie in E Minor *(9:40)*

ROLLIG: Rondo in A Major for Glass Harmonica and String Quartet
with the KESSLER STRING QUARTET

Bruno Hoffmann, who has done more than any man living to revive the fascinating eighteenth-century art of "glass music," was born at Stuttgart, Germany, 15 September 1913. The son of a church-music director, he attended the Eberhard-Ludwigs-Gymnasium and was trained in piano and organ playing. But from the early age of sixteen, when he first encountered musical glasses, his life has been devoted to mastering their executant technique, resurrecting the masterpieces originally written in this medium, and fostering the composition of new works by contemporary composers. He is the authority chosen to write the article on the 'Glasharmonika' in the German encyclopedia "Musik in Geschichte und Gegenwart." The glass harp on which he performs is of his own design and construction, and with it he has appeared in recitals and as soloist in chamber and orchestral concerts all over the continent and the British Isles, in innumerable radio and television broadcasts, in several films — including a Benjamin Franklin documentary.

By R. D. DARRELL

AUDIOPHILIA is generally assumed to be a recent, exclusively electronic-age phenomenon, but a careful study of history reveals recognizable precedents. (Almost nothing under the sun ever is really new!) And among the ancestors of today's audiophiles not the least enthusiastic were those late eighteenth-century sound-fanciers bewitched by such oddly haunting, ethereal, "romantic" tonal qualities as those of the Aeolian (wind-blown) Harp . . . Viola d'Amore (and other instruments similarly fitted with "sympathetically" vibrating as well as bowed strings) . . . and — perhaps above all — by various forms of the Armonica or (Glass) Harmonica. Nor was the craze for the rubbed-glass medium's distinctively pulsating, wheezing, ringing, strangely unfocused and other-worldly *timbres* confined to a relatively few fanatical connoisseurs: many outstanding composers of the time (topped by Mozart and Beethoven) wrote specifically for the glass harmonica; at least two virtuoso executants, Marianne Davies (1744-92) and Marianne Kirchgessner (1770-1809), were immensely popular throughout their long European-concert careers.

Strictly speaking, the name of glass harmonica should be restricted to Benjamin Franklin's invention around 1761 of an instrument in which some 30 chromatically tuned glass bowls were mounted on a horizontal spindle rotated by a pedal-and-crank mechanism so that selected bowl-rims could be rubbed against the player's moistened fingers. Later a water-trough was added; later still keyboard-actuated arm-and-pad mechanisms were devised; but the basic principle of rubbed-glass-rim tone-production remained the same. It had been discovered in antiquity, undoubtedly, but it only began to be exploited for more-or-less serious artistic purposes earlier in the eighteenth century when several virtuosi (among them a Gluck still to win fame as an opera composer) gave concerts on the direct predecessor of the glass harmonica — the Musical Glasses, which were sets of individual glasses, tuned by partially filling with various amounts of water, and played by rubbing the rims with moistened finger-tips.*

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S/N Stretcher



STEREO
Can also be played
MONO

MUSIC FOR GLASS HARMONICA

BEETHOVEN: Romance in G Major

NAUMANN: Duo in G Major for Glass Harmonica and Lute "Wie ein Hirt sein Volk zu weiden"
with MICHAEL SCHÄFFER, Lute

Sonata in C Major

SCHLETT: Sonata in A Minor

REICHARDT: Rondeau in B flat Major for Glass Harmonica, 2 Violins, Viola, Cello and Double-Bass
with HERBERT ANRATH and WALTER ALBERS, Violins; ERNEST NIPPES, Viola; HANS PLÜMACHER, Cello; GERT NOSE, Double-Bass

TOMASCHEK: Fantasie in E Minor

RÖLLIG: Rondo in A Major for Glass Harmonica and String Quartet
with the KESSLER STRING QUARTET

BRUNO HOFFMANN, Glass Harmonica

Side 1 — 28:25 Min.

Band 1: LUDWIG VAN BEETHOVEN: Romance in G Major (2:00)

Band 2: JOHANN GOTTLIEB NAUMANN: Duo in G Major (10:30)

Band 3: JOSEPH SCHLETT: Sonata in A Minor (9:35)

Band 4: JOHANN GOTTLIEB NAUMANN: Sonata in C Major (6:08)

Side 2 — 26:35 Min.

Band 1: JOHANN FRIEDRICH REICHARDT: Rondeau in B flat Major for Glass Harmonica, 2 Violins, Viola, Cello and Double-Bass (8:46)

Band 2: JOHANN WENZEL TOMASCHÈK: Fantasie in E Minor (9:40)

Band 3: KARL LEOPOLD RÖLLIG: Rondo in A Major for Glass Harmonica and String Quartet (8:00)

Bruno Hoffmann, who has done more than any man living to revive the fascinating eighteenth-century art of "glass music," was born at Stuttgart, Germany, 15 September 1913. The son of a church-music director, he attended the Eberhard-Ludwigs-Gymnasium and was trained in piano and organ playing. But from the early age of sixteen, when he first encountered musical glasses, his life has been devoted to mastering their executant technique, resurrecting the masterpieces originally written in this medium, and fostering the composition of new works by contemporary composers. He is the authority chosen to write the article on the 'Glasharmonika' in the German encyclopedia "Musik in Geschichte und Gegenwart."

By R. D. DARRELL

AUDIOPHILIA is generally assumed to be a recent, exclusively electronic-age phenomenon, but a careful study of history reveals recognizable precedents. (Almost nothing under the sun ever is really new!) And among the ancestors of today's audiophiles not the least enthusiastic were those late eighteenth-century sound-fanciers bewitched by such oddly haunting, ethereal, "romantic" tonal qualities as those of the Aeolian (wind-blown) Harp . . . Viola d'Amore (and other instruments similarly fitted with "sympathetically" vibrating as well as bowed strings) . . . and — perhaps above all — by various forms of the Armonica or (Glass) Harmonica. Nor was the craze for the rubbed-glass medium's distinctively pulsating, wheezing, ringing, strangely unfocused and other-worldly *timbres* confined to a relatively few fanatical connoisseurs: many outstanding composers of the time (topped by Mozart and Beethoven) wrote specifically for the glass harmonica; at least two virtuoso executants, Marianne Davies (1744-92) and Marianne Kirchgessner (1770-1809), were immensely popular throughout their long European-concert careers.

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Conductor

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Toby Muñoz

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1 Esther
2 La murga del Supermercado Gago
3 La Cucaracha
4 El Camaleón
5 La Leche
6 Rita Cecilia

Lado B

1 La murga del Seco Herrerano
2 La Gallina
3 Abusadora
4 Pollo Bobo
5 El Bim Bim
6 Todo es para tí

Dirección y producción
Toby Muñoz

Estudio de Grabación
Video Centro

Tecnico de Grabación
Eduardo "Balito" Chan

Director de Arte
Victor M. Meza Jr.

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GEORGE CRUMB

Makrokosmos, Volume I

Twelve fantasy-pieces after the Zodiac for Amplified Piano

DAVID FUNG, pianist



Makrokosmos, Volume

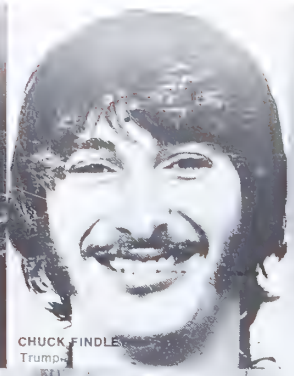
mages. At t
subliminal
the following
quence, since t
of music; the pro

dieses Fallen unendlich
("And in the nights the heavy earth is falling from all t
stars down into loneliness. We all are falling. And
there is one who holds this falling endlessly gently
his hands")



GEORGE CROMB





























Tony McCashen & Don Dunn

and a good beginning in Indiana which took place on the eager brink of a lazy day . . .

and cats and candles, choirs in Little Rock, Ark. and grape leaves stuffed . . .

To Dunn, finding McCashen was like "tripping through a door and falling softly to the floor to find a hundred dollar bill marked 'yours.'"

McCashen shines on Dunn —"His reflections are of all designs and shades and come in many colors, at times so bright, I'd have sworn he had caught the sun sleeping and stole it away in his pencil."

Dunn: I listen to music too much. One shouldn't listen to music. One should make music.

McCashen: (Nods in silent, equal agreement.)

The words come spewing out . . . a lot to listen to . . . tumbling down like gold from the hills. And all the while the music rocks and there's a brass horn to underscore the complexity of what means.

They are Dunn and McCashen . . .

Side One

ALRIGHT IN THE CITY
2:34

DON'T BE LATE, BE FRIENDS
2:52

I WAS HIGH (On Something)
3:20

THE COWBOY
3:09

JUST ONE GOOD WOMAN
3:15

Side Two

MAN ON THE CORNER
2:40

SO LONG ROSIE PLUM
2:32

SEE THE LADY WAITING
3:32

I AM
2:55

LIVE TILL YOU LOVE/FIRST TIME I SAW YOUR FACE
5:44

All songs composed by Don Dunn and Tony McCashen (except First Time I Saw Your Face composed by Don Dunn-Tony McCashen-Mac Eisensohn) and published by Colgems Music Corp.—ASCAP

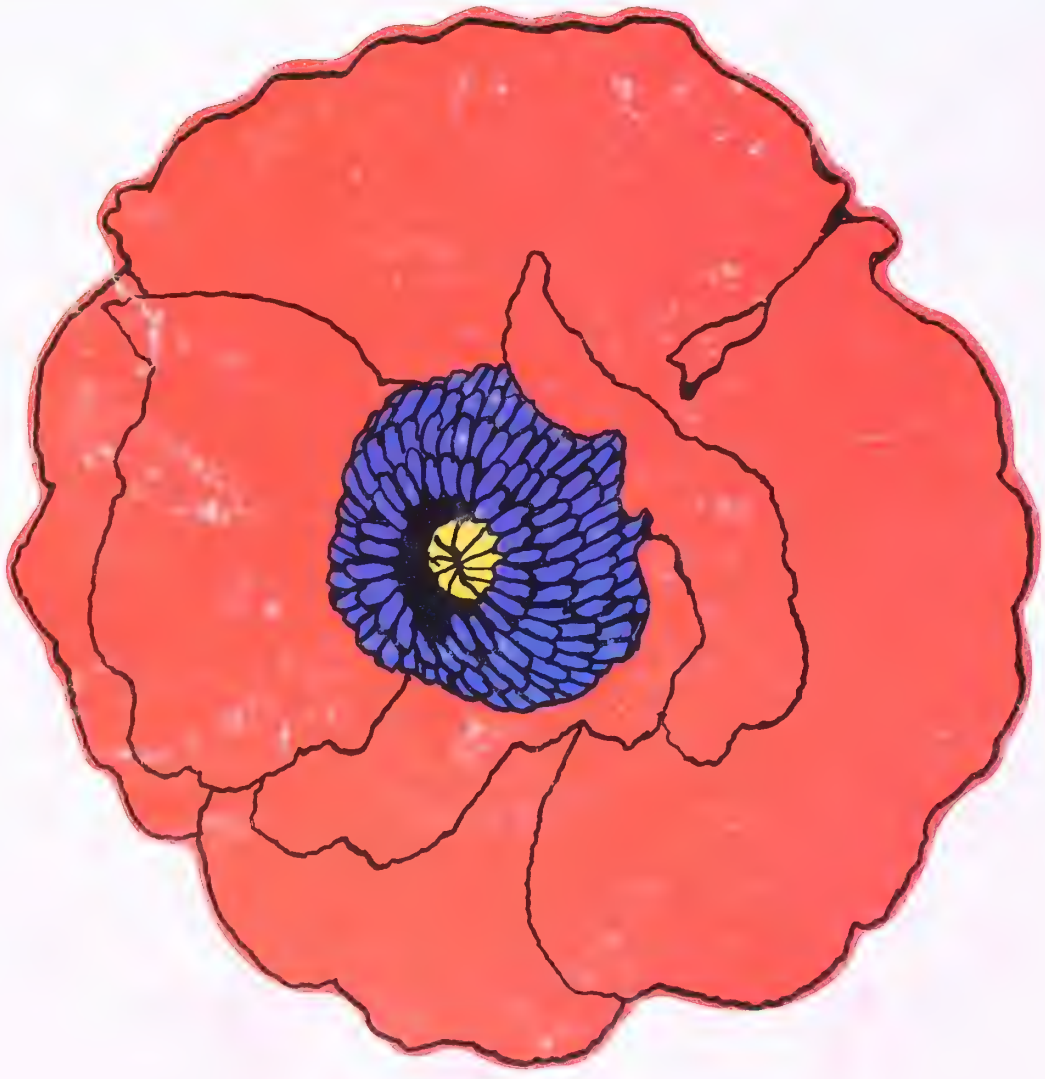
Arranged by Toxey French
Horns arranged by Jim Horn
Recorded by Jerry Barnes at Larrabee Sound
Cover Photo: Richard Edlund
Graphics: George Osaki

PRODUCED BY TOXEY FRENCH
FOR MR. BONES PRODUCTIONS

ST-565

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"THE HIGH COST OF WRITING PAPER"

by

Dr. Robert T. Ketcham

Recorded during the
Cedarville College Chapel
March 10-14, 1969

RECORDED PUBLICATIONS COMPANY

THE INSIGHTS

This Little Light of Mine



THE INSIGHTS

Side I

1. **THIS LITTLE LIGHT OF MINE,** unknown
2. **LET THE LOWER LIGHTS BE BURNING,** Phillip Bliss
3. **I MET THE MASTER,** Mosie Lister*
4. **THREE CROSSES,** Mosie Lister*
5. **INSIDE THE GATE,** J. D. Summer
6. **BORN TO SERVE THE LORD,** Bud Chambers
7. **KEEP ON THE FIRING LINE,** unknown

Side II

1. **I'VE BEEN TO CALVARY,** William Gaither*
2. **HOW GREAT THOU ART,** Carl Boberg
3. **NEITHER DO I CONDEMN THEE,** Carol & Jimmy Snow
4. **LOVEST THOU ME,** William Gaither*
5. **THE OLD RUGGED CROSS AND I BELIEVE,*** **IN A HILL CALLED MT. CALVARY,** George Benard & William Gaither
6. **I WILL SERVE THEE,** William Gaither*

*SESAC

NAZARENE BIBLE COLLGE
Colorado Springs, Colorado 80901

What kind of a name can four people starting a quartet choose that has not already been used? That was our thought as we tried to find a name for ourselves. We considered what kind of music we wanted to sing and the way in which to sing it, and we came to an agreement that INSIGHT was what we wanted.

Because it was 1970, we realized that our music had to be up to date yet it had to carry the gospel message to those who listened to it.

We hope and pray that as you listen you will receive insight into the truth of the gospel through music.

"For God so loved the world, that he gave His only begotten Son, that whosoever believeth in Him should not perish but have ever lasting life." John 3:16

THE INSIGHTS

Jane Smith — Lynne Dittmer
Dave Smith — Mike Dittmer
DRUMS — EARL COTSY
BASS — GENE MARTINEZ
PIANO — MIKE DITTMER
Musical arrangements by Mike Dittmer

STEREO

BACK PORCH SINGIN'

2



The Younger Brothers Band

ASM-469

Montagne
RECORDS

SIDE I

Eastbound And Down
I Don't Wanna Be Your Friend Anymore
Back Porch Singin'
Bitter They Are, Harder They Fall
A Man From Wheeling

SIDE II

Old-Fashioned Lady
Midnight Choir (Mogen David)
Mr. D J
Today
I Can't Understand Where I Belong



THE FANTASTIC YOUNGER BROTHERS BAND . . . Singers, Songwriters, Musicians and Entertainers personified.
My first introduction, musically, to THE YOUNGER BROTHERS BAND was in February of 1980. I listened to one cut of their album and I was an instant fan. What so astonished me about the group was their unique harmony. It was the smoothness of family harmony, similar to the harmony of the Glassers, the Browns and the Gatlins. This is most unusual in a group not family related. Immediately I began playing their album on Big Rig Country. Within a short time their music had made a tremendous impact in the area. Their popularity soared and they became one of the most requested country artists on the show. I am proud to have been a small part of their illustrious success. This bodacious album, BACK PORCH SINGIN', gives proof of the great talent and versatility of THE YOUNGERS . . . bluegrass, gospel, and the music they sing best . . . country! As their namesakes of a century ago gained notoriety in this country, so will THE YOUNGER BROTHERS BAND of the 1980's, except their notoriety will be that of best group in country music.

[illegible]

Hi Fans
[illegible]

THE YOUNGER BROTHERS BAND
Denny Sweigart—Second Tenor, Guitar
Hoagie Strother—First Tenor, Guitar
Don Hall—Baritone, Bass Guitar, Guitar
Terry Gehman—Bass, Keyboards, Strings, Harp
Rod Kamm—Percussion
Special thanks to George Rowe—Pedal Steel Guitar.

PRODUCED BY THE YOUNGER BROTHERS BAND, 1980
Photography by Don Eckert
Recorded at Atlantic Sound, Marietta, Pa.
Engineered by Dave Kalmbach
℗ 1980 Younger Brothers Music, BMI
Leola, Pa.

Montagne
RECORDS

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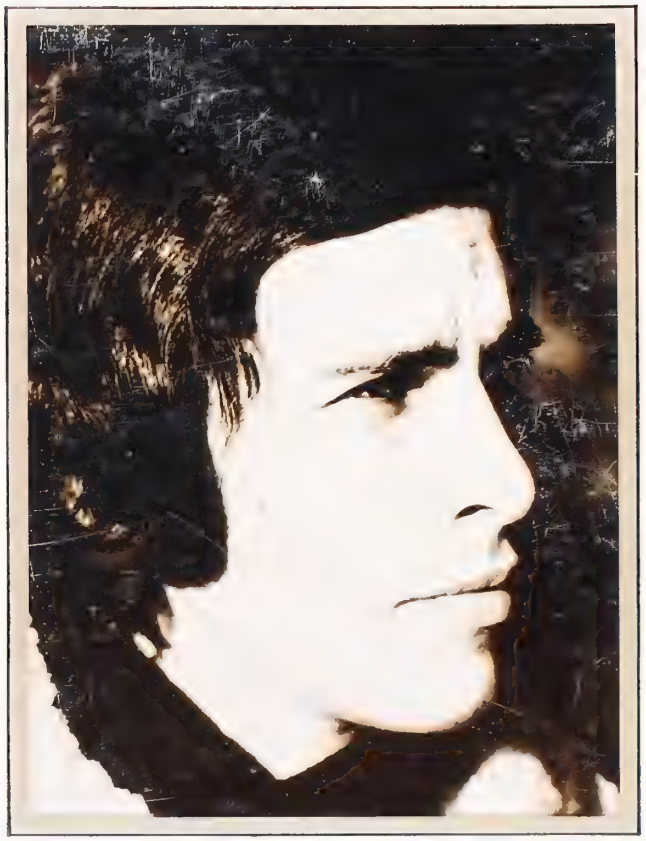
LITHO IN U.S.A.

MIKE CORBETT & JAY HIRSH

with HUGH McCRACKEN







SIDE ONE

1. BOOK CHILD
JAY HERON TIME: 1:11
2. UNTO THE HEAVENS
JAY HERON TIME: 1:11
3. FLY WITH ME
JAY HERON TIME: 2:30
4. SEASHORE
JAY HERON TIME: 2:10
5. AGATHA'S HAVEN
MIKE CORBETT
JAY HERON TIME: 0:50
6. GOODNIGHT MY LADY
JAY HERON TIME: 3:19

SIDE TWO

1. THE MIGHTY EMERALD
JAY HERON TIME: 3:44
2. ANNIE'S A WIZARD
JAY HERON TIME: 1:25
3. BALTIMORE LADIES
JAY HERON TIME: 3:17
4. SWEET VIRGINIA
JAY HERON TIME: 2:19
5. BUTTERFLY DAY
JAY HERON TIME: 1:22
6. DRUID'S DAY
MIKE CORBETT
JAY HERON TIME: 2:03
7. FINALSONG
JAY HERON TIME: 1:31

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Side 1 Suggested Cuts	Length Of Cut
☐ **Reality**	5:39
☐ **Me And Mrs. Jones**	3:09
☐ **Sippin' And Tippin'**	4:54
☐ **[illegible]p De Bump**	3:15

Side 2 Suggested Cuts	Length Of Cut
☐ **I Love You Camille** Turtle Head Pub. Co. (BMI)	5:20
☐ **Little O's** Rose Tree Music And Mighty Music (ASCAP)	5:56
☐ **Girl Talk** Cotillion Music Corp. (ASCAP)	5:06
☐ **Close Your Face** Mighty Three Music/Mighty Music (BMI)	4:46

ALL ABOUT.



Monk Montgomery

Monk Montgomery—now generally hailed as the greatest jazz bassist of our time—was already 29-years-old when he dropped by at the rehearsal of his famous brother Wes and decided that playing the bass "might be nice."

Monk made up for lost time quickly, because three weeks later, he had his first bass playing gig at an after hours bar in hometown Indianapolis. Realizing he had a monster by the tail, he started practicing like crazy. He was doing hard labor on the late shift at the local foundry and rehearsing after work in his room where he would practice until he was asleep on his feet.

All that practicing paid off when Lionel Hampton's band came to town, and Hamp heard him play. It was the early 50's, the heyday of the Be-Bop era, and Hampton's band included giants like Mingus, Clifford Brown and Art Farmer. Monk could hardly believe the offer that Hamp made him.

It was with Hamp's band that Monk started playing electric bass and cultivated his own special sound on it. Touring the States and the continent, Monk built a following which today is still going strong.

Monk's never stopped moving since those early days—with some of the best bands in the land. Now, Monk resides in Las Vegas and still performs regularly.

Monk [illegible] the Gamble Hutt Be[illegible] marks the beginning of a new [illegible] for his music. Under the guidance of [illegible] producer Bobby Martin who has worked with The O'Jays, MFSB, Harold Melvin's Blue Notes and Billy Paul, to name a few), Monk combines 20 years of musical experience with a fresh approach to the bass as a melodic instrument. On songs like **Me & Mrs. Jones** and the evocative title song, **Reality,** Monk turns his bass into a solo voice that speaks of many moods.

The combination of talents on **Reality** has created a work that crosses all the boards: it's jazz, it's R&B, it's pop—it's great music.

Cellist

KERMIT MOORE

Raymond Jackson Piano



Filipi Orlando is one of Mexico's greatest artists.
After a noteworthy career in art, Orlando served as an ambassador.
This picture was on exhibition in the Pan American Union building
in Washington, D.C. and is now in a private collection.

Performance Records

The Black Artists Series

"Sonata in D Major, Opus 58"
Felix Mendelssohn

"Music For Cello and Piano"
Kermit Moore

"Song Without Words, Opus 109"
Felix Mendelssohn



Photo: Peter Basch

KERMIT MOORE

FELIX MENDELSSOHN
SONATA IN D MAJOR, Opus 58

Felix Mendelssohn was born in 1809 in Hamburg, Germany, The *Sonata for Cello and Piano in D Major, Op. 58* is one of his mature works. The first movement dons a robust, rhythmic triplet figure to support its main theme. The second theme, though gentler, relies on the same spine for its energy. Second movement: This Scherzo-like song contrasts a playful melody and a wistful one as a naïve conversation between the Cello and the Piano. The form of the third movement is that of a doxology and sermon. It ends with the cello striking twelve pizzicati while the piano plays the theme. This depicts the hour of the midnight mass. It is followed without a break by the Finale which moves with rapid, relentless urgency toward a typical Mendelssohnian symphonic ending.

KERMIT MOORE
MUSIC FOR CELLO AND PIANO

This work is in three movements preceded by an introduction. The introduction contains all of the principal rows or series that are developed throughout the work. The series form groups of transformations. The groups are multiplicands that transform into product-functions. Contiguous tones of a series are sometimes struck simultaneously on the cello resulting in close vibrations that form beats or waves. The beats increase from one to seven per second as the intervals approach one another at a distance of less than a whole-tone, reaching their greatest intensity at a spacing of less than a quarter tone. The *Allegro* is built upon the first three series of the *Introduction.* Cello and Piano exchange multiplicands liberally until they reach an ultimate product-function transformation. The *Aria* is a non-serial modus. It grows out of the fourth introductory series in a chromatic group. It has the character of a Spiritual, voiced equally by the two instruments. The *Toccata* serves as the megagroup transformation. The rates of change of the functions, the rhythmic underpinnings on this movement, bind all of the series of the *Introduction* constituting a virtuoso touch-piece for the two instruments. The role of the rhythm in the *Toccata,* and in the *Allegro* as well, is totally thematic. It forms a dominant group in the structure of the work.

FELIX MENDELSSOHN (1809-1847)
SONG WITHOUT WORDS, Opus 109

Mendelssohn composed this work for Cello and Piano in 1824. It is a touching, melodic piece that is thoroughly idiomatic for cello. Along with the *D Major Sonata* that also appears here, Mendelssohn composed another sonata for these instruments and a set of variations.

KERMIT MOORE / Cello

Kermit Moore, cellist, has concertized throughout the United States and has been heard with major European orchestras, such as the Orchestra de la Suisse Romande, the Concertgebouw of Amsterdam, the National Radio Symphony of Paris, the Belgian National Orchestra and several Scandinavian, Dutch and French orchestras. He has concertized in the Far East and Africa as well.

No American cellist has done more for contemporary music in general and American music in particular than Kermit Moore. He has given recitals of modern music at New York's Lincoln Center, Carnegie Recital Hall and in universities throughout the United States and in major European cities.

In addition to being a virtuoso cellist, Mr. Moore is also well known as a conductor and composer. He has conducted in New York's Philharmonic Hall and had the honor of conducting the New York Festival Orchestra in the General Assembly Hall of the United Nations. As a composer his works include compositions for symphony orchestra; solo works for cello; a flute sonata; a timpani concerto and two string quartets.

A man of unusually widespread activities and interests, Mr. Moore was one of the founders and conductors of the Symphony of the New World. He and his wife, Dorothy Rudd Moore, who is one of the most prominent women composers in the United States, are two of the five founders of the Society of Black Composers. His extensive research has brought to light the works of many composers, past and present.

Mr. Moore's teachers include Felix Salmond in New York; Paul Bazelaire, Nadia Boulanger and Georges Enesco in Paris

RAYMOND JACKSON / Piano

Raymond Jackson, the recipient of many awards and fellowships, earned a Doctor of Musical Arts Degree at the Juilliard School in New York City. He was a winner in the Marguerite Long competition in France and in the Tenth International Competition in Rio de Janeiro as well. Dr. Jackson has been a member of the Faculty of the University of Rhode Island, Concordia College in Bronxville, New York, and is presently Associate Professor of Music at Howard University in Washington, D.C. His early studies were at the New England Conservatory from which he graduated Summa cum laude and received the George W. Chadwick Medal awarded to the outstanding graduate. Dr. Jackson, who was a pupil of Mme. Ania Dorfmann at the Juilliard School, has concertized in Europe, with tours in Germany, France, Austria, Greece, England and Sweden. He gives many concerts throughout the United States each season and frequently makes tours in South America

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SIDE I

KERMIT MOORE
Cello
RAYMOND JACKSON
Piano

FELIX MENDELSSOHN — Sonata in D Major, Opus 58
Allegro assai vivace
Allegretto scherzando
Adagio
Molto allegro e vivace

SIDE II

KERMIT MOORE
Cello
RAYMOND JACKSON
Piano

KERMIT MOORE — Music for Cello and Piano
Introduction and Allegro
Aria
Toccata

FELIX MENDELSSOHN — Song Without Words, Opus 109

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Pianist

LEON BATES



Hiroshi Honda was a Japanese artist,
born in Hawaii and died in New York.
His works have been exhibited with much acclaim.
The art work here is from a private collection.

Performance Records
The Black Artists Series

LEON BATES / Pianist
CRESCENDO RECORDS

"Sonata Tragica, Opus 45 in G Minor"
Edward MacDowell

"Sonatina"
Maurice Ravel

"Ballade, Opus 47 in A♭ Major"
Frederick Chopin

"Barcarolle, Opus 60 in F♯ Major"
Frederick Chopin



LEON BATES

EDWARD MacDOWELL
SONATA TRAGICA, Opus 45 in G Minor

Edward MacDowell was born in New York City in 1861. His family had the means to send him to Paris at the age of fifteen to study at the Paris Conservatory. After three years in Paris he left for Germany for further study. There he remained for many years engaged in concertiz ing and teaching as well as composing. His chief musical influence was his teacher of Composition, Joachim Raff (1822-1882), and Edvard Grieg, whom he admired greatly. MacDowell did eventually return to the United States becoming for a time Professor of Music at Columbia University.

The *Sonata Tragica* is the first of four piano sonatas written by MacDowell. It is clearly the most ambitious of the sonatas. The First Movement is somber and brooding. Its rich harmonies are very much in the Raff-Grieg tradition. The character of the music is defined by octave scale patterns, especially in the lower register, and by dramatic sequences of trills. The Second Movement boasts a witty theme, made taut by an uneven meter and a brisk rhythm, striving for a carefree character. An undercurrent of angst remains, however, giving the music a melancholy nature. The Third Movement has a tragic, dirge-like theme The movement typifies MacDowell's European acculturation. It is one of the finest examples of his architectural abilities and his harmonic understanding. It is at once a martial and funereal song. The Fourth Movement, marked Allegro eroico, is alternately ominous and heroic It never succeeds in ridding itself of the tragic, serious quality of the first movement. Rays of sunlight break through at intervals, but the struggle is too great. The somberness prevails. MacDowell considered making a symphonic piece of this sonata. Although he never put the idea into action, the deed was later done by Modest Altschuler with the enthusiastic approval of MacDowell's widow, Marian, the founder of the MacDowell Colony for creative people in Peterborough, N.H

MAURICE RAVEL (1875-1937)
SONATINA

The year 1905 was an extremely productive one for the French composer, Maurice Ravel. It was during that year that he composed his *Alborado del Gracioso,* the *Introduction and Allegro for Harp, Flute, Clarinet and String Quartet; Miroirs;* and the *Sonatina* that is recorded here. Actually, the first movement was written in 1903 for a competition that failed to materialize. Molded in the impressionistic discipline championed by Debussy and Ravel himself, the work is important for demonstrating the widely variegated tonalities of the piano and the extent to which far flung harmonic odysseys can alter the character of the instrument. The compactness of the work is impressive. The use of major and minor seconds in abundance laces harmonies out of which fluent melody takes form.

FREDERICK CHOPIN (1810-1849)
BALLADE, Opus 47 in A flat Major

This work was composed in 1840 and is the third of Chopin's four famous Ballades. The term, Ballade, is loosely used and has less than uniform significance to composers. With Chopin there is a metric similarity in all of his Ballades. This, however does not create a same ness amongst them. The *Ballade in A flat Major* is declamatory and bold with a great deal of introspective poetry. This form proved to be a muscular one for Chopin. The Ballades make very frequent appear ances on programs of piano recitalists

FREDERICK CHOPIN (1810-1849)
BARCAROLLE, Opus 60 in F# Major

The term, Barcarolle, is most closely translated as a "boat-song." Chopin chose this popular form for this composition and mostly adhered to the peculiar qualities of boat songs. The requirement, stylistically, was to pace the rhythm with a 6/8 meter. Chopin wrote his work in 12/8, essentially honoring the tradition. The effect of the rocking of a boat or gondola is the basis for the metric pacing. Chopin, who composed the *Barcarolle* three years before his death, has struc tured a work that is far reaching in its melodic amplitude and dramatic flavor.

LEON BATES / Piano

Leon Bates has emerged on the music scene as a major artist. His sensational debuts with the Philadelphia Orchestra, Atlanta Symphony, Florida Symphony and in recitals at the Kennedy Center have won for him the respect attributed to a handful of artists.

Born in Philadelphia, Leon Bates has established himself as a leading pianist of his generation. His study of piano began at the age of six and continued at the Settlement Music School under Irene Beck. Later, he studied with Natalie Hinderas at Temple University's College of Music By the time he was nineteen, he was winning prizes.

Among the awards to his credit are the National Association of Music Teachers' Collegiate Artists Competition award, the National Association of Negro Musicians' prize for piano, and the Symphony of the New World Auditions. He also won the prestigious Philadelphia Orchestra competition, affording him his first opportunity to perform with that orchestra. Several years later, in 1974, Mr. Ormandy again invited him to perform with the orchestra in Philadelphia, Baltimore and Washington

Mr. Bates is known as an artist with warmth and personality and a presence that fills the concert hall. He has performed at Carnegie Hall, the Kennedy Center (with the National Symphony, Philadelphia Orchestra and in recital on three occasions), the Academy of Music in Philadelphia, Jordan Hall in Boston and Zellerbach Hall in California

His performance with the New Orleans Philharmonic of a concerto written by Roger Dickerson called *The New Orleans Concerto* was filmed for broadcast nationwide in 1978

Leon Bates' busy concert schedule has included appearances at Carnegie Hall, the Kennedy Center, Jordon Hall in Boston, and the Academy of Music in Philadelphia. He has appeared as a soloist with the Atlanta Symphony Orchestra, the Cincinnati Symphony, the Denver Symphony, the Baltimore Symphony, the National Symphony, the Philadelphia Orchestra, the Florida Symphony, the New Orleans Philharmonic, and a host of others. He is usually invited to return the true test of an established artist

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SIDE I
LEON BATES
Piano

EDWARD MacDOWELL Sonata Tragica, Opus 45 in G Minor
- Largo maestoso
- Molto allegro, vivace
- Largo con maesta
- Allegro eroico

SIDE II
LEON BATES
Piano

MAURICE RAVEL Sonatina
- Modéré
- Mouvement de Menuet
- Animé

FREDERICK CHOPIN Ballade, Opus 47 in A flat Major

FREDERICK CHOPIN Barcarolle, Opus 60 in F# Major

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a proud owner

Flutist

HAROLD JONES

Pauline Lederer—Piano



Hiroshi Honda was a Japanese artist,
born in Hawaii and died in New York.
His works have been exhibited with much acclaim.
The art work here is from a private collection.

Performance Records
The Black Artists Series

"Sonata in G Major"
Giovanni Platti

"Sonatine pour Flute et Piano"
Pierre Sancan

"By The Brook" (Idyll)
Paul Wetzger

"Nocturne, Opus 15 No. 2 in F# Major"
Frederick Chopin

"Sonatine"
Lennox Berkeley

"Poem"
Matt Doran

"Etude de Concert on L'Après Midi d'un Faune"
Debussy-Fenboque

"Syrinx"
Claude Debussy



HAROLD JONES

GIOVANNI PLATTI (1697-1763)

SONATA IN G MAJOR

The *Sonata in G Major* by Giovanni Benedetto Platti is one of his many works for solo instrument and continuo. This contemporary of Vivaldi wrote concerti grossi and sonatas which were masterfully crafted and melodically rich.

PIERRE SANCAN (b. 1916)

SONATINE POUR FLUTE ET PIANO

Pierre Sancan, a 1943 Prix de Rome winner, is a French pianist, conductor and composer. Since 1956 he has been a professor of Piano at the Paris Conservatory. His composition is impressionistic in the tradition of Debussy and Ravel. The *Sonatine pour Flute et Piano* is remarkable in its economy and purity of line. The middle movement develops into a vocalise for the flute.

PAUL WETZGER

BY THE BROOK (Idyll)

Paul Wetzger was a German flutist and composer born in Dame in 1870. His reputation as a virtuoso flutist brought much attention to his compositions for the flute. *By the Brook* is a challenge to the technical prowess of the performer, requiring much control of breathing and tonguing.

FREDERICK CHOPIN (1810-1849)

NOCTURNE, Opus 15 Number 2 in F# Major

This beloved piano composition of Chopin has been transcribed for Flute and Piano by Paul Taffanel, the French flutist and professor at the Paris conservatory.

LENNOX BERKELEY (b. 1903)

SONATINE

Lennox Berkeley was born in England. He studied composition in Paris with Nadia Boulanger. Upon his return to England he became affiliated with BBC music programs. For many years he was professor of Composition at the Royal Academy of Music. The *Sonatine* is in three movements. The themes are used in a cyclical manner, traversing the scope of each movement. In spite of the fact that the same motivic material is employed, the separate parts of the work have distinction as individual movements.

MATT DORAN

POEM

Matt Doran composed his *Poem* in 1965. Doran, a long time Malibu resident has composed many works for woodwind instruments. The *Poem* is declamatory and somberly expressive.

DEBUSSY-FENBOQUE

ETUDE DE CONCERT ON L'APRES MIDI D'UN FAUNE

L'Apres Midi d'un Faune was composed by Claude Debussy in 1892. It is an orchestral work that brought great prominence to Debussy and serves as a model for impressionistic music. The French composer, Alfred Fenboque, made a transcription of the work for Flute alone. He has given to the flute the melodic configurations assigned to other instruments in Debussy's score, maintaining the solo flute lines that dominate the score.

CLAUDE DEBUSSY (1862-1918)

SYRINX

Syrinx is the term, in French, for the vocal organ, or song-box, of birds. Thus, this famous flute composition is representative of the singing of birds. It is a singularly beautiful soliloquy for the flute. Debussy composed the work in 1912. It served as incidental music for *Psyche* by Gabriel Mourey.

HAROLD JONES / Flute

Harold Jones, flutist, born in Chicago, Illinois, began his musical education as a violin student when he was ten years old and continued through public school. During that period, he heard a student play the piccolo, and immediately decided that the flute was the instrument he wanted to play. He studied the flute with David Underwood while attending DuSable High School, and upon graduation was the recipient of the Arion Award for outstanding instrumentalist. This was followed by a scholarship to Sherwood Music School where he studied with Emil Eck. He then became a member of the Civic Orchestra, George Schick, conductor. This was a training orchestra sponsored by the Chicago Symphony Orchestra. His teachers there were Julius Baker and Lois Schaefer. Mr. Jones came to New York in 19[illegible]. He was awarded a scholarship to the Juilliard School of Music where he received the "Outstanding Woodwind Player" award prior to graduation. He continued his studies with Harold Bennett and the renowned Marcel Moyse. In 1966 he made his New York recital debut at Town Hall. He later appeared at Carnegie Hall, and at Jordan Hall in Boston. He has been first flutist and soloist with a number of orchestras: The Bach Aria Orchestra, Frank Brieff, conductor; American Symphony Orchestra, Leopold Stokowski, conductor; Brooklyn Philharmonia, Lukas Foss and David Amram, conductor; National Orchestra Association, Leon Barzin, conductor; Municipal Concerts Orchestra, Julius Grossman, conductor. Mr. Jones is currently teaching at the Westchester [illegible] Music preparatory division, the Manhattanville College and Brooklyn College. He was President of the New York Flute Club from 1976 [illegible].

PAULINE LEDERER / Piano

Pauline Lederer, pianist, a native New Yorker [illegible] and master's degrees from the Juilliard School of Music, where she studied piano with Beveridge Webster and [illegible]. She was a member of the Juilliard Quartet. She concertized and [illegible] Paris and Florence and thereafter toured three continents under the auspices of the U.S. State Department. Miss Lederer has appeared on radio and television, and has presented concert performances at [illegible] national festivals. She is a member of the faculty of the Westchester Conservatory of Music in White Plains, and [illegible] Marymount College Division.

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SIDE I

HAROLD JONES
Flute

PAULINE LEDERER
Piano

GIOVANNI PLATTI Sonata in G Major
Grave
Allegro
Adagio
Allegro molto

PIERRE SANCAN Sonatine pour Flute et Piano
Moderato
Andante espressivo
Tempo animé

PAUL WETZGER By the Brook (Idyll)

FREDERICK CHOPIN Nocturne, Opus 15 Number 2
Transc. P. Taffanel

SIDE II

HAROLD JONES
Flute

PAULINE LEDERER
Piano

LENNOX BERKELEY Sonatine
Moderato
Adagio
Allegro moderato

MATT DORAN Poem

CLAUDE DEBUSSY L'Après Midi d'un Faune

CLAUDE DEBUSSY Syrinx

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Mezzo-Soprano

HILDA HARRIS

Kermit Moore — Cello *Harold Jones* — Flute *Wayne Sanders* — Piano



We honor on this cover, the early work
of one of the world's great Black painters—Romare Bearden.
The work shown here is from a private collection.

Performance Records
The Black Artists Series

"From The Dark Tower"
Dorothy Rudd Moore

"Chanson Madécasses"
Maurice Ravel

"Four Creole Songs"
Arranged by Camille Nickerson



HILDA HARRIS

DOROTHY RUDD MOORE
FROM THE DARK TOWER

Dorothy Rudd Moore studied Composition at Howard University with Mark Fax, in France with Nadia Boulanger and in New York with Chou Wen Chung. Her compositions, which include symphonic works, vocal and chamber music, are widely performed throughout the world. *From the Dark Tower* was composed for Hilda Harris in 1970. Mrs. Moore selected the texts for this song-cycle from the works of Black poets. The composition makes an historically strong declamation of the sensibilities of the Black creative Psyche transplanted to New World soil. Voice, Cello and Piano are the dramatis personae of the piece. The work begins in a mood of reflective wonderment. The poetry, by James Weldon Johnson, asks the question, "O, Black and unknown Bards of long ago, how came your lips to touch the sacred fire? How, in your darkness did you come to know the pow'r and beauty of the minstrel's lyre?" The poet, thus is asking, how people so brutally wrenched from their homeland and held in bondage could be the sources of such tender expressions of exquisite, unspoiled beauty. The music, by the use of widely spaced octaves and open intervals, devolves a hollow, timeless aspect. The second part, *Southern Mansion,* text by Arna Bontemps, paints the ironic tableau of the stately southern mansion, framed by immobile, haughty poplars observing two histories at once. That is the spectre of the plantation owner walking with his lady, insouciant, and the anguished slave moving heavily across the land. The music gives the aspect of the figures stalking in their various ways throughout the tableau. Number 3, *Willow Bend and Weep,* text by Herbert Clark Johnson, has the poet exhorting the Willow Tree to bend down and be aware of his wounds and toil without relief, and then to weep in his behalf, for the poet has no tears left to shed. *Old Black Men* (No. 4) uses a text by Georgia Douglas Johnson. The music is graceful and hopeful. Its gentle character bespeaks the dreams of old people. As the theme becomes more swashbuckling it emphasizes their broken dreams and finally, again gently, their ability to survive and to cope. *No Images* (No. 5), poem by Waring Cuny, is a dramatic musical realization of a Black woman's awareness of her attributes. The dominant society had obfuscated her beauty, says the poet. However, if she could dance among palm trees and see her naked reflection in the river, then she would be aware of her beauty. After a sensuous opening melody in the cello, the poet (Voice) makes the first observation. Piano and cello then play drum-like passages, beginning, seemingly from a great distance away, as if from a far-off African village. As they grow nearer, we hear the poet sing of her martyred beauty. *Dream Variation* (No. 6) uses a well-known poem by Langston Hughes as text. The piano plays a harp-like figure as the cello strums pizzicato in accompaniment to the singer telling of her dream to dance freely, without burdens, under the sun. Number 7, *For a Poet,* has a text by Countee Cullen. The cello seems to recite the poet's words. The piano enters gently playing silvern intervals, bell-like and punctuated. The voice then offers the poem previously pronounced by the cello: "I have wrapped my dreams in a silken cloth and laid them away in a box of gold." The placement of the vocal line is a weave interconnecting the piano and cello with great profundity. The finale (No. 8), sets the poem, *From the Dark Tower,* by Countee Cullen. Poem and music are masterpieces of worldly awareness and defiance of injustice. The piano states a noble theme, the material of which is used throughout the movement. After having been joined by the cello, the piano drives vigorously into a sharp 5/8 pattern to set the stage for the singer to intone, "We shall not always plant while others reap the golden increment of bursting fruit!"

MAURICE RAVEL
CHANSONS MADÉCASSES
(Songs of Madagascar)

This well-known and much loved work of the great French composer, Ravel, was written in 1925-26. A request had come from Mrs. Elizabeth Sprague Coolidge for Ravel to compose a work for Voice, Flute, Cello and Piano. Ravel, well versed in Folk cultures, asked the poet, Parny, to translate three folksong texts from Madagascar. Ravel had just completed his monumental *L'Enfant et les Sortilèges* after five years of careful composition. It can be said he was at the height of his creative maturity and inspirational powers. The textures he creates here are incredibly elegant in the manner in which his score glows with coloration. In his setting of the texts he captures the lovingness, anger and resignation he found therein.

FOUR CREOLE FOLK SONGS
Arranged by Camille Nickerson

Camille Nickerson, a long time resident of Louisiana, was a member of the Faculty of Music at Howard University in Washington, D.C. Highly conversant with Creole folkways, she gathered and arranged these songs for publication in the late 1930's. The Creole folk songs originated on the plantations of Louisiana. The language of the songs is Patois, an outgrowth of African tongues and the new found French language of the colonialists. The music is an amalgam of African, French and Spanish influences. *Gué, Gué, Solingaie* and *Fais Do Do* are lullabies. It was a custom of Creole mothers to frighten their children into quietude. Here they let the child know that an assortment of animals will get them if they don't go to sleep. *Michieu Banjo* is the town dandy who inspires both envy and admiration. *Dansé Conni Conné* is a nursery song full of gaiety. The rhythm is rollicking and gentle.

HILDA HARRIS / Mezzo-Soprano

Hilda Harris has been delighting audiences and critics alike ever since her Carnegie Hall debut in 1967. The New York Times hailed the occasion as a "triumph"—a precedent which has followed Miss Harris through her growing career in Europe and America, both on the opera and the concert stage. Her debut in 1977 at the Metropolitan Opera in Alban Berg's *Lulu* received high acclaim. Her performance as *Carmen* in the opera house at St. Gallen, Switzerland, led to twenty-two subsequent performances there, in addition to successes in Brussels, Budapest and the United States.

A leading mezzo-soprano with the Metropolitan Opera, Miss Harris sings in performances of *Lulu* and Ravel's *L'Enfant et les Sortilèges,* as well as in productions of *The Marriage of Figaro* (Cherubino), *Tales of Hoffmann* (Nicklausse), *Anna Bolena* (Smeton) and *Return of Ulysses* (Minerva) with the New York City Opera. She has performed with the opera companies of San Diego, Pittsburgh, St. Paul, Miami and the Florentine Opera in Milwaukee

Miss Harris has appeared extensively in oratorio with orchestras in England, Holland, Luxembourg, Switzerland, Canada . . . and with major United States orchestras in New York, Houston, Dallas, Pittsburgh, Milwaukee, Buffalo, Portland, North Carolina, among others

In her coast-to-coast recital appearances, Miss Harris has presented herself skillfully in music from the Baroque Opera to Romantic Art Songs, from French Impressionism to Negro Spirituals

As one of the most versatile artists of her generation, Hilda Harris has been featured on radio and television broadcasts in the United States and abroad. She holds the distinction of appearing three times on Ezra Laderman-Joe Darion CBS television specials

WAYNE SANDERS / Piano

Pianist Wayne Sanders has studied at the Chicago Conservatory and the Chicago Musical College of Roosevelt University. While at Roosevelt, he won one of the school's highest competitive scholarships, the Oliver Ditson Award.

He has performed in Vienna, Berlin, Italy, Hamburg and many other world music capitals. At present he is coach and accompanist for many artists from the New York City and the Metropolitan Opera companies.

His many engagements include appearances with the "Young People's Concerts" of the New York Philharmonic, and "Camera Three" on CBS TV with Pierre Boulez and James Levine.

HAROLD JONES / Flute

Harold Jones, flutist, is a former pupil of Julius Baker, Harold Bennett and Marcel Moyse. A graduate of the Julliard School, Mr. Jones made his recital debut at New York's Town Hall in 1966. Since then, he has concertized widely. He has appeared as First Flutist with the Bach Aria Group, The American Symphony Orchestra and The Brooklyn Philharmonia.

KERMIT MOORE / Cello

Kermit Moore has been acclaimed throughout Europe, America, and the Far East as one of the leading cellists of our time. His appearances both in recital and with major European symphony orchestras including the Orchestra de la Suisses Romande of Geneva, the Concertgebouw of Amsterdam, the National Orchestra, and orchestras in Scandinavia, Holland, the Far East, and Africa have been highly praised by critics and audiences. To his credits as a soloist have been added those of conductor and composer with critical acclaim acknowledging his musicianship, technical virtuosity and distinguished sonority.

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1980
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SIDE I

HILDA HARRIS
Mezzo-Soprano

KERMIT MOORE, *Cello* — WAYNE SANDERS, *Piano*

DOROTHY RUDD MOORE
- O Black and Unknown Bards
- Southern Mansion
- Willow Bend and Weep
- Old Black Men
- No Images
- Dream Variation
- For a Poet
- From the Dark Tower

SIDE II

HILDA HARRIS
Mezzo-Soprano

KERMIT MOORE, *Cello* — HAROLD JONES, *Flute* — WAYNE SANDERS, *Piano*

MAURICE RAVEL
- Chansons Madécasses (Songs of Madagascar)
- Nahandove
- Aoua
- Il est doux

Arranged by CAMILLE NICKERSON
- Creole Folk Songs (For Voice and Piano)
- Gué, Gué Solingaie
- Michieu Banjo
- Fais Do Do
- Dansé, Conni, Conné

Texts and translations inside.

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Pianist

RAYMOND JACKSON



We honor on this cover, the early work
of one of the world's great Black painters—Romare Bearden.
The work shown here is from a private collection.

Performance Records
The Black Artists Series

"Kinderszenen, Opus 15" (Scenes from childhood)
Robert Schumann

"Adagio in F"
Joseph Boulogne, Chevalier De Saint Georges

"Ballade No. 2 in B Minor"
Franz Liszt

"Chopin In Harlem"
Hall Johnson



RAYMOND JACKSON

ROBERT SCHUMANN (1810-1856)

KINDERSZENEN, Opus 15
(Scenes from Childhood)

Schumann composed his *Scenes from Childhood* in 1838. He called them light pieces. They are light, in fact, when one considers the massiveness of his *Kreisleriana,* which he composed in the same year. In explaining what he had in mind in writing this music, he wrote to Clara Wieck, later to become Clara Schumann: "Was it an echo of what you once said when you wrote to me 'I often seemed like a child to you.' In short, I felt as if I were in pinafore again, and then I wrote thirty quaint little things, about twelve of which I have selected and called Scenes from Childhood." The pieces are ripe with personality and understanding of the naïve. Harmonically, the structure is throughout vertical four-part chordal. Yet, there is not a trite progression to be found in the entire work. Each piece can be thought of as a short poem. Mention should be made of Number 4, *Entreating Child.* One can almost hear the supplicating words of a child intent on some heart-felt desire. At the movement's end, we can virtually hear him say: "please." *An Important Event* (No. 6), is fancifully full of pomp and richness. The famous *Traumerei* (Reverie) which follows is couched in the most poetic terms. Number 9, *The Knight of the Hobbyhorse,* is a dizzying romp across imaginary fields. *Child Falling Asleep* (No. 12) could well be played to children of all ages as an inducement to sleep. *The Poet Speaks,* the final piece, is a Lied prophetic of the magnitude achieved in Schumann's glorious song-cycle, *Dichterliebe, Opus 48,* written two years later.

JOSEPH BOULOGNE, CHEVALIER DE SAINT GEORGES (1739-1799)

ADAGIO IN F

St. Georges was born in Guadaloupe of an African mother and a European father who was the governor of the island. A virtuoso violinist and composer, he concertized throughout Europe and was a leading musical figure in France where he resided. St. Georges wrote works for the theatre (plays), operas, concerti and chamber music. The *Adagio in F for Piano* is a richly expressive work in the tradition of Haydn and Scarlatti.

FRANZ LISZT (1811-1886)

BALLADE NUMBER 2 IN B MINOR

This work is an example of Liszt's keyboard understanding coupled with his virtuosic nature. Rapid successive octaves and pyrotechnical passages abound in a most stormy way. There are, however, oases of tenderness that are lofty and poemic. The turbulent drive predominates, without contest, in the manner of Liszt's largest Piano works.

HALL JOHNSON (1888-1970)

CHOPIN IN HARLEM

Hall Johnson is best known for his leadership of his Hall Johnson singers and for having written the music for the film, *Green Pastures,* his Cantata, *The Family of Man;* and for his many arrangements of Negro Spirituals. *Chopin in Harlem* pays homage to both, Chopin and Harlem. It is a virtuoso piece employing flavors of blues, Black minstrel music and Polonaises of Chopin. Hall Johnson, trained at the Institute of Musical Art (later to become the Juilliard School) in New York, showed a great harmonic and rhythmic sense, intellect and wit

RAYMOND JACKSON / Piano

Raymond Jackson, the recipient of many awards and fellowships, earned a Doctor of Musical Arts Degree at the Juilliard School in New York City. He was a winner in the Marguerite Long competition in France and in the Tenth International Competition in Rio de Janeiro as well. Dr. Jackson has been a member of the Faculty of the University of Rhode Island, Concordia College in Bronxville, New York, and is presently Associate Professor of Music at Howard University in Washington, D.C. His early studies were at the New England Conservatory from which he graduated Summa cum laude and received the George W. Chadwick Medal awarded to the outstanding graduate. Dr. Jackson, who was a pupil of Mme. Ania Dorfmann at the Juilliard School, has concertized in Europe, with tours in Germany, France, Austria, Greece, England and Sweden. He gives many concerts throughout the United States each season and frequently makes tours in South America.

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SIDE I

RAYMOND JACKSON
Piano

ROBERT SCHUMANN	Kinderszenen, Opus 15 (Scenes from Childhood) From Foreign Lands and People A Curious Story Blind-man's Buff Pleading Child Perfectly Contented An Important Event Traumerei By the Fireside Knight of the Rocking Horse Almost Too Serious Frightening Child Falling Asleep The Poet Speaks
JOSEPH CHEVALIER DE ST. GEORGES	Adagio in F (Edited by Dominique de Lerma)

SIDE II

RAYMOND JACKSON
Piano

FRANZ LISZT	Ballade Number 2 in B Minor
HALL JOHNSON	Chopin in Harlem

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Cellist

KERMIT MOORE

Raymond Jackson — Piano



We honor on this cover, the early work
of one of the world's great Black painters—Romare Bearden.
The work shown here is from a private collection.

Performance Records
The Black Artists Series

"Sonata in E Minor Opus 38"
Johannes Brahms

"Dirge and Deliverance"
Dorothy Rudd Moore

"Elegie, Opus 24"
Gabriel Fauré



Photo: Peter Basch

KERMIT MOORE

JOHANNES BRAHMS (1833-1897)
SONATA IN E MINOR, Opus 38

The Sonata in E minor was composed by Brahms between 1862 and 1865. Thus the Sonata is a kindred work to the Sextet in G major for Strings and the Piano Quintet in F minor. Brahms was a pupil of Eduard Marxsen (1806-1887), the German composer and pianist, who was an outstanding Bach and Beethoven scholar. Marxsen composed an orchestral work entitled *Beethoven's Schatten.* Brahms' Sonata in E minor was written ten years before his First Symphony and more than twenty years before the Fourth Symphony. However, the character of the Sonata is extremely symphonic. The somber, granite-like first movement foretells the Fourth Symphony in particular. More than just a key relationship, there is an architectural quality, as well, that is remarkably similar, The *Allegretto Quasi Minuetto* is tender and limpid However, there is ample spine in it to make it as substantial a structure as the first movement. The third movement is written in the form of a fugue. The piano gives a bold announcement of the fugue subject, which is an outgrowth of the supportive material in the first movement just prior to the recapitulation. It becomes obvious with the treatment of the countersubject that Brahms was acquainted with the mirror fugues in Bach's *Art of the Fugue*

DOROTHY RUDD MOORE
DIRGE AND DELIVERANCE

As the title indicates, the work is in two movements, portraying respectively the ethos of the words: "dirge," and "deliverance."

The Dirge is marked, Adagio, and begins with stark chords in the piano The cello then enters announcing the principal theme, which is characterized by a three-note motif. The theme represents the human spirit longing to be free. The chordal and rhythmic structure form a pattern which embodies a force which enchains the spirit, thus intensifying its despair

Deliverance is marked, Allegro. The cello begins this movement alone The theme is based on the same three-note motif of the Dirge, however, its character has become angry and determined. The spirit is now actually fighting to be free. The piano enters, engaging in a struggle with the cello. The cello suddenly plays alone again in an extended cadenza which alternates between rage and hope. Reflectively, the cello finally plays quiet harmonics and is rejoined by the piano. The resolve has become firm. They move with great purpose to the spiritual and physical liberation from their shackles

GABRIEL FAURÉ
ÉLEGIÉ, Opus 24

Gabriel Fauré was born in France in 1845. He is well known the world over for his *Requiem*, for his many songs and Chamber works The *Élegié* is one of six relatively short compositions of Fauré for Cello and Piano. Fauré was greatly respected for his ability to compose moving melodies His love for employing the Cello for his craft is our good fortune

KERMIT MOORE / Cello

Kermit Moore, cellist, has concertized throughout the United States and has been heard with major European orchestras, such as the Orchestre de la Suisse Romande, the Concertgebouw of Amsterdam, the National Radio Symphony of Paris, the Belgian National Orchestra and several Scandinavian, Dutch and French orchestras. He has concertized in the Far East and Africa as well.

No American cellist has done more for contemporary music in general and American music in particular than Kermit Moore. He has given recitals of modern music at New York's Lincoln Center, Carnegie Recital Hall and in universities throughout the United States and in major European cities.

In addition to being a virtuoso cellist, Mr. Moore is also well known as a conductor and composer. He has conducted in New York's Philharmonic Hall and had the honor of conducting the New York Festival Orchestra in the General Assembly Hall of the United Nations. As a composer his works include compositions for symphony orchestra; solo works for cello; a flute sonata; a timpani concerto and two string quartets

A man of unusually widespread activities and interests, Mr. Moore was one of the founders and conductors of the Symphony of the New World. He and his wife, Dorothy Rudd Moore, who is one of the most prominent women composers in the United States, are two of the five founders of the Society of Black Composers His extensive research has brought to light the works of many composers, past and present

Mr. Moore's teachers include Felix Salmond in New York and Paul Bazelaire, Nadia Boulanger and Georges Enesco in Paris

RAYMOND JACKSON Piano

Raymond Jackson, the recipient of many awards and fellowships, earned a Doctor of Musical Arts Degree at the Juilliard School in New York City. He was a winner in the Marguerite Long competition in France and in the Tenth International Competition in Rio de Janeiro as well. Dr. Jackson has been a member of the Faculty of the University of Rhode Island, Concordia College in Bronxville, New York, and is presently Associate Professor of Music at Howard University in Washington, D.C. His early studies were at the New England Conservatory from which he graduated Summa cum laude and received the George W. Chadwick Medal awarded to the outstanding graduate. Dr. Jackson, who was a pupil of Mme. Ania Dorfmann at the Juilliard School, has concertized in Europe, with tours in Germany, France, Austria, Greece, England and Sweden. He gives many concerts throughout the United States each season and frequently makes tours in South America

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SIDE I
KERMIT MOORE
Cello
RAYMOND JACKSON
Piano
JOHANNES BRAHMS Sonata in E Minor, Opus 38
(for Cello & Piano)
Allegro non troppo
Allegretto quasi menuetto
Allegro

SIDE II
KERMIT MOORE
Cello
RAYMOND JACKSON
Piano
DOROTHY RUDD MOORE Dirge and Deliverance
GABRIEL FAURE Élégie, Opus 24

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Produced by Andrew Bown

TRANQUILITY

SILVER

Side 1:
EAGLE EYE
Terry Shaddick
CAN I SEE YOU
Terry Shaddick
LINDA
Tony Lukyn
HIP WHEEL
Terry Shaddick
THE DRIVER'S ENGINE
Terry Shaddick

These selections are ASCAP.
Published by Andrew Bown
Recorded at Bel Tone
Mastering by Ian Adamson



Side 2:
COULDN'T POSSIBLY BE
Terry Shaddick
NICE AND EASY
Terry Shaddick
DEAR OH DEAR
Terry Shaddick
SILVER
Terry Shaddick
THE TREE
Terry Shaddick

These selections are ASCAP.
Published by Andrew Bown
Mastering by Ian Adamson

Personnel: Terry Shaddick—Lead guitar, acoustic guitar, lead vocals / Tony Lukyn—Electric and acoustic pianos, clavinet, bass, organ, mellotron, vocals, lead vocal on "Linda" / Berkeley Wright—Lead guitar, vocals / Kevin McCarthy—Rhythm guitar, vocals, lead vocal on "The Driver's Engine" / Bernard Hagley—Bass guitar, flute / Paul Francis—Drums, percussion

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VICTOR BORGE

Program

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Phonetic Punctuation

A Lesson In Composition

The Blue Serenade

Grieg Rhapsody

Brahms Lullaby

A Mozart Opera By Borge

All The Things You Are



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CL 6013 VICTOR BORGE: A VICTOR BORGE PROGRAM

A VICTOR BORGE Program

Orchestra under the direction of Paul Baron

Phonetic Punctuation • A Lesson In Composition • The Blue Serenade • Grieg Rhapsody • Brahms Lullaby • A Mozart Opera By Borge • All The Things You Are

One of the most unfathomable paradoxes in the world of music today is Victor Borge. With a musical background that is unique in itself—Borge nevertheless remains the best entertainment to emerge via Tchaikovsky, Stravinsky, Schubert and Strauss. Possessed with two of the strangest bed-fellows music has ever known—artistry and humor—he has the magical knack of blending them into an unique and hilarious combination that not only tickles the popular music fan, but brings deep laughter from the critic with the pince nez.

Born in Copenhagen in 1909, Victor Borge began his studies of music at a very tender age. After training with a group of notable pianists, including Egon Petri, he made his debut at 13. He then won scholarships at the Music Conservatory of Copenhagen and the University of Berlin. His career as a musical comedian was launched when, during a concert in Copenhagen, he suddenly became overpowered with mirth at the idea of himself as a musical prodigy. The audience joined in his laughter, and his altogether unique career began.

Until 1940, Borge divided his time between stage and film musicals, and contributed many sketches to topical revues. Many of these sketches were aimed at the Nazis, and when Denmark was invaded, Borge, who was preparing a revue in Sweden, found himself without a country. His wife, an American citizen, joined him in Sweden and together they made their way to the United States. Borge's struggles with the English language clearly indicated the basis for his now famous monologs, and he at once resumed his career in this country.

Any Victor Borge program runs the gamut of versatility from Grieg to gremlin-like fantasy. Columbia's Victor Borge Program is no exception. Here are encompassed the many facets of a variegated talent that is daily extending its appeal to lovers of all types of entertainment.

Borge composes a waltz. He tells you how he does it—you hear him do it—then he beckons in Paul Baron's full orchestra to present a moving, sweeping melody you will play again and again. Brahms' immortal lullaby, a satirical imitation of a Mozart opera, his clownish dissertation on "phonetic punctuation"—all go to make up this Victor Borge Program that has something in it for everybody and everything in it for most. Charles W. Morton, assistant editor of the conservative Atlantic Monthly, says: "I count Victor Borge as the most wonderfully good one-man entertainment in the English language—even without the piano. With it he is quite beyond the reach of any kind of competition."

This collection combines Borge's great pianistic artistry with his ever popular humorous routines which have won such wide acclaim.

VICTOR BORGE: A VICTOR BORGE PROGRAM CL 6013

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History of the Trepidation Contest

The First contest started early in the 15th Century when King Arthur promised Lady Guenevere's hand in marriage to Sir Cedric Wombley, one of the great Knights of the Round Table. During the announcement of the engagement Jess, the Court Jester, stepped out from behind the throne, smacked Lord Wombley with his sceptre and challenged him for the hand of Lady Guenevere. With a gesture, the Lord turned to Arthur and said, "Surely your Jess jests!" To this day the phrase "Surely you jest" is still used.

Lord Wombley, being a noble Knight, accepted the jester's challenge but waived his right to choice of weapons. Lady Guenevere, knowing of her lover's great talent for trepidation, from their secret meetings in the garden, suggested that he challenge Lord Wombley to a trepidation contest. Lord Wombley declined the challenge, for it would be beneath a Lord to take part in a peasant game. King Arthur reminded Wombley that the peasants are England. Lord Wombley accepted the challenge to protect his honor and agreed to meet Jess on the third day of the upcoming summer games. Amid the pomp and ceremony, the two suitors met to win the hand of their lady love. Jess overwhelmed the Lord with a flurry of sisslers and when the fragrance subsided Guenevere ran to his arms. Jess carried her off on his father's vegetable cart. The fair Guenevere, in a final gesture of contempt for Lord Wombley, let out a little freep. King Arthur, witnessing this astonishing event, vowed to make the trepidation contest a regular feature of the summer games.

Since that Historic day, trepidation contests became an annual event in many parts of the world. The final contest was held in the Chicago stockyards in 1869. During the peak of that contest, a careless spectator at the ringside lit a cigar. The ensuing explosion wiped out the American champion, his worthy opponent, the referee, three attendants, the entire right side of the arena, and 400 cows grazing in a nearby pasture. Thus, causing the worst catastrophe in sporting history. Public opinion was so aroused that Congress enacted legislation to ban all future trepidation contests. Only through the tremendous efforts of the Canadian Atheletic League are you once again able to hear the trepidation contest.

RESEARCH BY THE CAMBRIDGE INSTITUTE OF NATURAL HISTORY

INTERNATIONAL SCORING SYSTEM

Followup Blooper	40 points
Thunderspray	30 points
Tripple Flutterblast	25 points
Sissler	20 points
Blooper	10 points
Fragrant Fuzzy	10 points
Freep	2 points

Plotcher (or in Layman terms, a wet one) (Penalty 15 points)

TREPIDATION HALL OF FAME

Francois Phoof	France
Scotty McWind	Scotland
Peter Plotcher	Ireland
Fragrant Frank	Frankfart
Smelly Sam	Salinas
Pungent Pancho	Peru
Freddy Freep	Sausalito
Aromatic Abdull	Arabia
Joe Sissler	U.S.A.

BOOM BOOM NOVELTIES



Captain Sturdivant in cockpit



Pre-flight check by crew



Tower Operator gives clearance to United 4120



Ready to taxi

INSTRUCTIONS FOR USE

1. Tear off script sheet at the dotted red line.
2. Look at pictures on page 2 and read glossary on page 5. Then play side one of the record. **Do not separate record from the sheet.** Follow the record with the script.
3. Play side 2 of the record and **read aloud** all the words in red.

Side One—Start

NOTE: All communications and sounds on Side One of this record are completely authentic.

Terminal Announcer
United Air Lines Jet Mainliner Flight 120 nonstop for Philadelphia now ready for passenger boarding, Gate E-1. Welcome aboard.

NARRATION

Crew
Auxiliary pumps?
Auxiliary pumps are on.
Interconnect?
Interconnect valve is off.
Hydraulic and air brake pressure?
Normal.
Start levers?
They're off.
Autopilot and yaw damper?
They're off.
Radio, clocks and altimeters?
Check left. Check right. Check back here.
Oxygen masks and quantity?
Check left. Check right. Check back here.
Q heat?
Q heat's on.
Windshield heat?
Low.
Galley power?
Off.
Cabin temperature?
Set.
Oil quantity?
5 gallons.
Hydraulic fluid?
Full.
Fuel quantity?
We have 54 thousand at the blocks.
Roger. Ground?

Ground crew
Clear to start 3 and 4.

Crew
Roger. Understand clearance 3 and 4.
We have 30 pounds.
Turn 3
Cranking 3
Valves open
In 2
Hydraulic light is out.
Oil pressure and C. S. D.
Fuel flow.
Got a light.
Cranking 4.

NARRATION

4120
O'Hare ground control
United's 4120's coming out of Echo one, going over Peotone. We got victor.

Ground Control
United 4120 runway 9 taxi via the outer circle.

4120
Roger 9 via the outer.
United 4120 standing by.

Ground Control
4120 cleared as filed. Maintain 5 to Peotone then 240.

4120
Roger—cleared as filed—
5 to Peotone then 240.

Ground Control
4120 clearance correct. Tower 118 point 1. Departure 125.4. Squawk 0100.

4120
We'll see you.

4120
O'Hare tower, United 4120 is ready to go on niner.

Tower
United 4120 is cleared for take-off runway niner. Make a right turn heading 180.

4120
Roger—United 4120's cleared for take-off Runway 9. Right turn heading 180.

Tower
United 4120 contact departure 125 point 4.

4120
So long.

4120
Chicago departure control
United 4120 standing by.

Departure Control
United 4120 Chicago departure radar contact.

United 4120 climb to flight level 240 clear direct Peotone.

4120
United 4120 is cleared to climb to and maintain 240 and direct Peotone.

Departure Control
United 4120 traffic 12 o'clock in a left turn southeast bound about two miles.

4120
United 4120—Roger, we got one 12 o'clock now. He looks like he's about 8000—DC-3 type.

Departure Control
Thank you.

Departure Control
United 4120 contact Chicago center 126.9.

4120
So long.

NARRATION

4120
Chicago center United 4120 standing by.

Chicago center
4120 Chicago radar contact. Climb to flight level 240. Report leaving flight level 21. Squawk 2000. Turn left heading 120.

4120
Roger. United 4120 is turning left heading 120. We're cleared to climb to and maintain 240—we'll call you out of 200.

Chicago center
Report at 21.

4120
O. K. 21.

Chicago center
United 4120 contact Indianapolis center 132 point 7 now.

4120
132 point 7. So long. Indianapolis center, United 4120 standing by. We're level 330.

Indianapolis center
United 4120 Indianapolis Center, Roger radar contact. Philadelphia weather for United 4120. 3500 scattered measured 5500 broken, 7000 overcast 7 miles. Temperature 056, Dew Point 40. The wind 270 at 5, altimeter 2992.

4120
Thank you.

4120
United 4120 is level four. 4120 Philadelphia approach radar now 127 point 2. Good-day.

NARRATION

4120
Philly approach control. United 4120 standing by level four thousand.

Philadelphia
Approach control
United 4120 radar contact, 11 northwest of Westchester. Depart Westchester one three zero. Vectors ILS runway nine. Wind 220 degrees at three knots. Altimeter two niner niner two.

4120
Roger, we'll depart Westchester heading 130, maintaining 4000. Got the rest okay.

Philadelphia
Approach control
United 4120, traffic at one o'clock and two o'clock. Both three miles. Both northwest bound. Looks like that traffic is crossing the localizer course right in front of you about twelve o'clock two miles and about twelve-thirty, one mile.

4120
O. K. We got 'em both. They both look like they are two thousand even.

Philly Tower. United 4120 is out here following a twin Beech.

Philadelphia
Approach control
Okay, United 4120. Follow him in if you can.

Tower
United 4120 clear to land.

4120
United 4120. Roger, clear to land.

INSIDE FLIGHT 4120
Side Two

As You Follow the Script
Say the Red Words Out Loud
(This will give you practice at being the pilot.)

Radio Voice: Ground Control to United 4120 are you preparing for departure?

Your Voice: Roger, Ground. United 4120 ready to go.

NARRATION

Radio Voice: United 4120 you are cleared to taxi —Runway niner.

Pilot Voice: Roger. United 4120 cleared to taxi —Runway niner.

NARRATION

Radio Voice: United 4120 cleared to taxi— Runway 9.

Your Voice: United 4120 cleared—Runway 9.

NARRATION

Radio Voice: United 4120 cleared for take-off. Runway 9—right turn— heading 180.

Pilot Voice: Roger, United 4120 cleared for take-off. Right turn heading 180.

NARRATION

Radio Voice: United 4120 is cleared for take-off runway niner. Make a right turn heading 180.

Your Voice: United 4120 cleared for take-off on 9—right turn—180.

Radio Voice: United 4120 this is O'Hare Tower. Contact Chicago Departure Control on 125 point 4 and tell them you're standing by.

Your Voice: Chicago Departure — United 4120 standing by on 125 point 4.

Departure Voice: United 4120, this is Chicago Departure. We have made radar contact. After passing Peotone climb to flight level 240. Over.

Your Voice: Roger. United 4120 cleared Peotone climb to 240.

Departure Voice: United 4120 Chicago Departure. Our radar shows another aircraft about 5 miles ahead of you; traffic 12 o'clock. Do you have him?

Your Voice: United 4120, we have him—he's at 4000.

Departure Voice: Thank you, 4120, and contact Chicago center on 126 point 9.

Your Voice: Chicago center this is United 4120 standing by on 126 point 9.

Chicago Center: United 4120 this is Chicago center. We have radar contact. Continue your climb toward flight level 240. Turn left heading 120.

Your Voice: Roger. United 4120 cleared to 240—turning left to 120.

Indianapolis Center: United 4120 this is Indianapolis center. We have radar contact. Stay on course. Over.

Your Voice: United 4120 on course.

Indianapolis Center: United 4120 do you want Philadelphia weather?

Your Voice: United 4120 requests Philly weather.

Indianapolis Center: Roger, United 4120. Stand by one. Philadelphia weather for United 4120. 3500 scattered, measured 5500 broken, 7000 overcast, visibility 7 miles. Temperature 56, Dew Point 40. Wind 270 at 5 and the altimeter 29.92—and United 4120 make a right turn heading 130.

Your Voice: Roger, United 4120 turning right—heading 130.

Approach Radio: United 4120 this is Philadelphia Approach Control. Descend to 4,000. Report when you reach this level.

Your Voice: United 4120 will report reaching 4,000.

Radio Voice: United 4120 descend to 2000.

Your Voice: Roger, United 4120 cleared to 2000.

Radio Voice: United 4120 reduce to approach speed please.

Your Voice: United 4120 slowing down.

Radio Voice: United 4120 clear to land runway 9.

Your Voice: United 4120. Roger, cleared to land on niner.

GLOSSARY

WHO THE PILOT TALKS TO: Air Traffic Controllers who keep track of airplanes with radar and radio and give advice and information to pilots.

Approach Controller—Controls position and separation of arriving aircraft, and gives runway and weather information.

Center Controller—(Chicago Center, Indianapolis Center, etc.) Provides en route traffic separation and weather information.

Departure Controller—Provides traffic separation services for departing aircraft.

Tower Controller—Gives traffic position and runway information for take-off and landing.

PLACES:

Echo 1—Passenger gate E-1 at O'Hare Field, Chicago.

Outer Circle—One of the taxi-ways from the terminal to the runway.

Peotone—A place near Chicago used as a navigation check point.

Victor—The name given to air routes all over the country—(Victor 83, Victor 140).

Westchester—A place near Philadelphia used as a navigation check point.

INSTRUMENTS AND RADIO TALK:

Altimeter—An instrument which shows the altitude (height) of the aircraft.

Cleared—"Plan approved" or "you may proceed to"—(for example, "you are cleared to 230," means "you may proceed to flight level 230").

I. L. S.—Instrument Landing System guides pilot and aircraft to the runway at the proper altitude.

Niner—Radio talk for nine.

Radar—Electronic "eye" used to locate aircraft.

Radar Contact—A report that the controller has identified the aircraft on his radar set.

Roger—Radio talk meaning "Got your message."

Squawk—Special radio signal which is sent by the pilot to make radar identification easier.

Traffic 12 O'Clock—Another aircraft straight ahead. 9 o'clock is left, etc.

NUMBERS:

4120—Flight number given to United Flight 120.

120—Passenger "Number" for the same flight.

54,000—Quantity of fuel in pounds.

1, 2, 3 and 4—The four engines starting at the left. (For example: "Clear to start 3 and 4" means everything is set to start engines 3 and 4).

9 (or niner)—one of the airport runways.

Flight Level 240—24,000 ft. in pilot's terms.

118.1, 125.4, 126.9, 240, etc.—Radio channels (for example: "contact Indianapolis Center 123.7" means—call Indianapolis Center using radio channel 123.7 mc).

180—Heading 180, a compass heading, south.

UNITED AIR LINES

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RCA VICTOR

MARH 2077

Analysis Record of

RICHARD STRAUSS

Till Eulenspiegel's Merry Pranks

MUSIC APPRECIATION SYMPHONY ORCHESTRA

Music-Appreciation Record



Analysis written by DEEMS TAYLOR

Conducted and narrated by THOMAS SCHERMAN

33⅓ R·P·M · MICROGROOVE · VINYLITE

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RICHARD STRAUSS ✶ Till Eulenspiegel's Merry Pranks

NOTES BY Deems Taylor

THERE really was a Till Eulenspiegel, a vagabond who was born in northern Europe some time during the 14th century. One Flemish author describes him as "a rogue who roamed through the world with nothing in his knapsack but a ready wit. . . . He lived at the expense of simple folk who were caught by his chatter. . . . He was not innately wicked. He lived by frankly cheating people and stealing. When they caught him by the collar and hauled him along to the gallows, he went with them as a matter of course."

Just when the speculative eye of Richard Strauss fell upon the Till story we do not know. We do know that in Munich, in 1894, he began the composition of an orchestral tone poem entitled *Till Eulenspiegel's Merry Pranks*, finished it in 1895, and heard the first performance by Cologne's Gürzenich Orchestra that year.

Till was Strauss's fourth tone poem. His first, *Macbeth*, begun when he was only 22, was coolly received and is seldom performed. However, *Don Juan*, which was first performed in 1889, and *Death and Transfiguration*, a year later, established him as one of Germany's important young composers. The verdict was not unanimous, though. Eduard Hanslick, the famous Viennese music critic, said of *Don Juan*, "This is no 'tone painting,' but rather a tumult of brilliant daubs, a faltering tonal orgy, half bacchanale, half witch's sabbath." Later, "What I said in general regarding *Don Juan* goes for *Death and Transfiguration* as well."

But negative reports such as those were mere love taps compared with the critical storm that broke when *Till Eulenspiegel* arrived. One venerable New York critic called it "a study in musical depiction of wandering vulgarity, of jocular obscenity, a vast and coruscating jumble of instrumental cackles about things unfit to be mentioned."

Once more Hanslick leaped into the arena: "It is a mistake to look on this immoderate and masterless chase of pictures as an overflowering of youthful creative power. . . . I can see in it only the exact opposite, a product of subtly calculated decadence. . . . Gargantua of Germany, noisome, nasty Till, with the whirligig scale of a yellow clarinet in his brain, and the beer-house rhythm of a pint pot in his heart."

"We critics are like dogs," once wrote Frank Moore Colby. "We bark at what we do not understand." The frenzied violence of the attacks upon *Till Eulenspiegel* is ample evidence that Strauss was a new voice in music—something new and bewildering that dismayed the traditionalists. Taking the orchestral symphonic poem from where Liszt left off, he was raising it to a height of formal impressiveness and tonal eloquence of which Liszt had never dreamed.

The diatribes against *Till Eulenspiegel* seem very remote today, and a little silly. Music criticism has at least arrived at a stage where we no longer judge an orchestral work from the point of view of its morals. *Till* remains as new and alive as it was sixty-five years ago—a flawless masterpiece of orchestral writing, of fresh material marvelously handled, of charm, and impish humor; in the words of a repentant Hanslick, in his later years, "terribly ingenious and madly beautiful."

MARH 2077

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第 1 面：

1. 大庆诗一首
   欢呼毛泽东思想的伟大胜利
   作　者：杜显斌　　朗诵者：瞿弦和
2. 大寨诗一首
   华主席和咱贫下中农心连心
   朗诵者：张元昌
3. 华主席，三军战士向您致敬
   作　者：（解放军）徐国泰、王晓廉
   朗诵者：金　翼、李丽娜、肖国隆
4. 水调歌头·粉碎“四人帮”
   作　者：郭沫若　　朗诵者：金乃千
5. 反　听　曲
   作　者：赵朴初　　朗诵者：殷之光

第 2 面：

1. 中国的十月
   作　者：贺敬之
   朗诵者：中央广播文工团广播电视剧团马加奇、刘　璐等
2. 合　唱
   （1）万众拥护华主席
   肖　华词　　时乐濛曲
   （2）红太阳颂
   石　祥词　　遇　秋、生　茂曲
   演唱者：中国人民解放军北京部队政治部歌舞团
   领　唱：张明华
   指　挥：刘云厚

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33⅓

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Mother, Mother, Mother, Mother, Oh,
I'm going to a party.
Mother, Mother, Mother, Mother, Oh,
I hardly can wait.

Hurry, hurry, hurry, hurry, dear,
Go dress yourself, darling.
Hurry, hurry, hurry, hurry, dear,
Or you will be late.

I'm dressing myself,
What have I here?
That is your undershirt-shirt, my darling dear.
Undershirt-shirt —
Peek-a peek-a peek-a boo,
That's no way to go to a party.

I'm dressing myself,
What have I here?
Those are your panty pants-pants, my darling dear.
Panty pants-pants
Undershirt-shirt
Peek-a peek-a peek-a boo,
That's no way to go to a party.

I'm dressing myself,
What have I here?
Those are your little sock-socks, my darling dear.
Little sock-socks
Panty pants-pants
Undershirt-shirt
Peek-a peek-a peek-a boo,
That's no way to go to a party.

I'm dressing myself,
What have I here?
Those or your shiny shoe-shoes, my darling dear.
Shiny shoe-shoes
Little sock-socks
Panty pants-pants
Undershirt-shirt
Peek-a peek-a peek-a boo,
That's no way to go to a party.

I'm dressing myself,
What have I here?
Those are your party clothes-clothes, my darling dear.
Party clothes-clothes
Shiny shoe-shoes
Little sock-socks
Panty pants-pants
Undershirt-shirt
Peek-a peek-a peek-a boo,
Now I can go to the party.

A little old man
In a little old car
Went for a ride one day;
He sang a song
As he rode along,
So happy and so gay.
Chuga-chug,
Chuga-chug,
He rode along the way.

The little old man
In his little old car
Went for a ride one day;
He honked at a truck
And his horn got stuck,
As he rode along the way.
Honk-honk,
Honk-honk;
Chuga-chug,
Chuga-chug;
He rode along the way.

The little old man
In his little old car
Went for a ride one day;
His springs grew thin
And caved right in,
As he rode along the way.
Squeak-squeak,
Squeak-squeak;
Honk-honk,
Honk-honk;
Chuga-chug,
Chuga-chug;
He rode along the way.

The little old man
In his little old car
Went for a ride one day;
He sneezed, "A-Chool"
And a tire blew,
As he rode along the way.
Thump-bump,
Thump-bump;
Squeak-squeak,
Squeak-squeak;
Honk-honk,
Honk-honk;
Chuga-chug,
Chuga-chug;
He rode along the way.

Went for a ride one day;
Oh, he zigged and zagged
And his bumper dragged,
As he rode along the way.
Clang-clang,
Clang-clang;
Thump-bump,
Thump-bump;
Squeak-squeak,
Squeak-squeak;
Honk-honk,
Honk-honk;
Chuga-chug,
Chuga-chug;
He rode along the way.

The little old man
In his little old car
Went for a ride one day;
His tank was weak
So it sprung a leak,
As he rode along the way.
Drip-drip,
Drip-drip;
Clang-clang,
Clang-clang;
Thump-bump,
Thump-bump;
Squeak-squeak,
Squeak-squeak;
Honk-honk,
Honk-honk;
Chuga-chug,
Chuga-chug;
He rode along the way.

The little old man
In his little old car
Stopped at the top of a hill;
Said, "Bless my soul!
I'll let 'er roll!"
And he started rolling down the hill —
Drip-drip,
Drip-drip;
Clang-clang,
Clang-clang;
Thump-bump,
Thump-bump;
Squeak-squeak,
Squeak-squeak;
Honk-honk,
Honk-honk;
Chuga-chug,
Chuga-chug;
He may be rolling still!

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(YPR-803)

"CANASTA" may be played by four, five or six players. For the purpose of clarity this record covers the four player game. The rules are the same for the other games, with the following exceptions:

TWO PLAYERS

Fifteen cards are dealt and two Canastas are required to go out. Many players prefer to alter it to thirteen cards and one Canasta.

THREE PLAYERS

Thirteen cards are dealt, one Canasta required to go out. Each player for himself.

FIVE PLAYERS

The two who draw high cards play against the other three. The three player team alternate, one player out each deal.

SIX PLAYERS

The three who draw high cards play against the other three. Teammates must not sit next to each other.

SCORING

The game is over when at the end of a deal it is found that one or both sides have reached or exceeded a score of 5000 points.

There is no bonus for winning a game. Where both teams exceed 5000 the winner is the one with the higher score and not necessarily the one who went out, or the one who went over 5000 first.

Most Canasta score slips consist of columns for the teams and lines for the base score, the card count score and the total. The procedure is to count all the base score, put it down on the score slip, then deduct the card count in the player's hands from the cards on the table. Then count and score the remaining card count on the table.

It is common practice to put all the melds of a team in front of one player, and when the hand is over, this player does the counting and scoring. His partner checks the opponent's counting and scoring.

At the end of a game (5000) the difference is translated into the nearest hundred. If one team beat another by 2320 the score would be carried as minus 23 or plus 23 as in bridge.

Base-score

For going out - 100
For going out concealed - 200
For each natural Canasta - 500
For each mixed Canasta - 300
For red threes - 100 each
For all four red threes - 800

When the hand is over, if a team has been unable to make its initial meld the red three count is deducted rather than added to the score.

Card count score

Each Joker - 50
Each two spot - 20
Each Ace - 20
Each King down through 8 - 10
Each 7 down through black 3 - 5

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POINT PENALTIES

1. For melding out of turn - 100
2. For an irregular draw - 50
3. For drawing out of turn - 100
   If the offender adds the illegal card to his hand, an extra 100
4. If unable to go out, after asking and receiving partner's "yes", 100
   At the start of the game the players may choose to use or omit throughout these point penalties.

EXPOSED CARD PENALTIES

If a player illegally exposes one or more of his cards, these cards become penalty cards and must be left face up on the table.

Penalty cards may be properly melded whenever it is the offender's turn to meld. (This includes the right to take the discard pile with them.)

The offender must select his discard from the penalty cards as long as there are any unmelded on the table.

CONDONEMENT

If the next player proceeds to play before the infraction is called, there is no penalty; however, cards exposed or meld that cannot be corrected must be returned to the player's hand.

The following infractions involve cards illegally exposed:

INITIAL MELD

1. Melding less count than required for initial meld.
   Unless the player can add additional meld to correct the count, the cards exposed become penalty cards; and if he has taken the up card it must be returned before he discards one of the penalty cards.

TAKING THE UP CARD

2. Taking the up card without the proper matching cards.
   The exposed cards become penalty cards.

ILLEGALLY TAKING THE PILE

3. If a player illegally takes the discard pile into his hand.
   The pile must be reconstructed and returned. The offender's entire hand must be placed face up on the table as special penalty cards. (These cannot be melded.)

TOO MANY WILD CARDS

4. Using more than three wild cards in a meld with less than four natural cards.
   The extra wild cards must be used with other melds; if unable, the surplus wild cards become penalty cards.

GOING OUT

5. If a player asks "may I go out?" and after his partner's "yes" cannot go out.
   He must expose his hand, meld what he legally can, and the balance becomes penalty cards.

6. Going out without having a Canasta or going out when partner's answer was "no".
   The cards involved become penalty cards and if the player has not already discarded, he must discard one of these penalty cards.

RED THREE

When the deal ends, if a player is found to hold a red three, and he has had at least one turn to play, his side is penalized 500 points.

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中国唱片

M-906

毛主席您是我们心中的红太阳

33⅓

——歌　曲——

第1面：

1. 毛主席您是我们心中的红太阳　（合唱）
   辽宁省盘锦地区革委会宣传队集体创作
   中国人民解放军总政治部宣传队演唱並伴奏

2. 万岁！伟大的中国共产党　（合唱）
   中国人民解放军北京军区政治部宣传队集体创作、
   演唱並伴奏

3. 歌唱伟大光荣正确的中国共产党　（合唱）
   集体词　王莘曲
   中央乐团演唱並伴奏

第2面：

1. 草原上的红卫兵见到了毛主席　（女声小合唱）
   李德全词　高士衡曲
   中国人民解放军北京军区政治部宣传队演唱並伴奏
2. 延边人民热爱毛主席　（女声独唱）
   韩允浩词　集体改词　金凤浩曲
   黄仁顺演唱
   延边歌舞团乐队伴奏
3. 祝福毛主席万寿无疆　（男女声二重唱）
   马骏英词曲　集体改词
   耿莲凤、张振富演唱
   中国人民解放军北京军区政治部宣传队伴奏
4. 万岁！毛主席　（齐唱）
   勤耕词曲　集体改词
   中国人民解放军总政治部宣传队演唱並伴奏

CHAIRMAN MAO, YOU ARE THE RED SUN IN OUR HEARTS

——Songs

SIDE 1

1. CHAIRMAN MAO, YOU ARE THE RED SUN IN OUR HEARTS *(Chorus)*
2. LONG LIVE THE GREAT COMMUNIST PARTY OF CHINA! *(Chorus)*
3. SING IN PRAISE OF THE GREAT, GLORIOUS AND CORRECT COMMUNIST PARTY OF CHINA *(Chorus)*

SIDE 2

1. RED GUARDS FROM THE GRASSLANDS SEE CHAIRMAN MAO *(Female Chorus)*
2. THE PEOPLE OF YENPIEN LOVE CHAIRMAN MAO *(Female Solo)*
3. WE WISH CHAIRMAN MAO A LONG, LONG LIFE! *(Male and Female Duet)*
4. LONG LIVE CHAIRMAN MAO! *(Song in Unison)*

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THE HARP

THE ARTIST

Edward Vito graduated from Cincinnati College of Music specializing in piano and composition, and is now recognized as the outstanding American harp virtuoso. Walter Damrosch called him our ". . . most outstanding harpist," and he is one of the few members of the NBC Symphony who has been with it since Arturo Toscanini first organized it 15 years ago. He has made numerous appearances in concert and radio, and here brings us a rarity in records,—solo harp.

THE PROGRAM

Music from the golden era of White Russia is represented in Albert Zabel's Concerto. Zabel was known as "the Czar's harpist," and was the leading harpist of his time in Russia. The two selections by Mr. Vito are part of a suite of six which had its premiere at his Town Hall recital some years ago.

None of the remaining selections was written originally for the instrument, but under Edward Vito's hand, the fire of *Malaguena,* the brilliance of *Valse Celebre* and the fine texture of *Fantasie Impromptu* take on new and authentic flavor. The Chopin Fantasie happens to be exceptionally difficult of execution, yet Mr. Vito's effortless expression makes one feel that Chopin might well have written it for harp.

SIDE A

1st Mov't Concerto in C minor	*Albert Zabel*
Etude in C	*Edward Vito*
Fantasie Impromptu	*Frederick Chópin*

SIDE B

Valse Celebre	*Moszkowski*
Gigue in Olden Style	*Vito*
Claire de Lune	*Debussy*
Malaguena	*Lecuona*

THE HARP

1030

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in CINEMASCOPE and COLOR

GRACE KELLY · ALEC GUINNESS
LOUIS JOURDAN
in
"THE SWAN"
with

with AGNES MOOREHEAD • JESSIE ROYCE LANDIS BRIAN AHERNE • LEO G. CARROLL
ESTELLE WINWOOD • VAN DYKE PARKS Screen Play by John Dighton
From the Play "The Swan" by Ferenc Molnar • Photographed in Eastman Color
Directed by Charles Vidor • Produced by Dore Schary • An M-G-M Picture



PRINTED IN U. S. A.

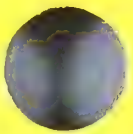
"CAN YOU SPARE A MINUTE?"

Featuring

BUD COLLYER

1-Minute Spots (Series 65-10)

33⅓ rpm
Microgroove



Side A
Cuts 1-15

Produced by
THE AMERICAN BIBLE SOCIETY
in cooperation with
The United Presbyterian Church in the U.S.A.
and
The National Council of Churches of Christ

135305A

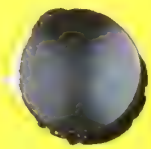
"CAN YOU SPARE A MINUTE?"

Featuring

BUD COLLYER

1-Minute Spots (Series 65-10)

33⅓ rpm
Microgroove



Side B
Cuts 16-31

Produced by
THE AMERICAN BIBLE SOCIETY
in cooperation with
The United Presbyterian Church in the U.S.A.
and
The National Council of Churches of Christ

135305B


COLUMBIA
MASTERWORKS
MM 461-1
PIERROT LUNAIRE
1. Mondestrunken (Moonstruck) 2. Colombine
3. Der Dandy (The Dandy) -Schönberg-
ARNOLD SCHONBERG, Conductor
Erika Stiedry-Wagner, Recitation; Rudolf Kolisch, Violin and Viola; Stefan Auber, 'Cello; Eduard Steuermann, Piano; Leonard Posella, Flute and Piccolo; Kalman Bloch, Clarinet and Bass Clarinet
71161-D
(XH 23)
SPONSORED BY THE LEAGUE OF COMPOSERS


COLUMBIA
MASTERWORKS
MM 461-8
PIERROT LUNAIRE
20. Heimfahrt (Journey Home) 21. O alter Duft (Oh, Olden Fragrance) -Schoenberg-
ARNOLD SCHOENBERG Conductor
Erika Stiedry-Wagner, Recitation; Rudolf Kolisch, Violin and Viola; Stefan Auber, 'Cello; Eduard Steuermann, Piano; Leonard Posella, Flute and Piccolo; Kalman Bloch, Clarinet and Bass Clarinet
71161-D
(MM 30)


COLUMBIA
MASTERWORKS
Mfrd. under U. S. Pat. No. 1,702,564 and Pat. Pending. Trade-Marks Reg. U. S. Pat. Off.—Marcas Registradas. Made in U. S. A.
MM 461-2
PIERROT LUNAIRE
4. Eine blasse Wäscherin (A Pale Washerwoman) 5. Valse de Chopin (Waltz Of Chopin) 6. Madonna -Schönberg-
ARNOLD SCHÖNBERG, Conductor
Erika Stiedry-Wagner, Recitation; Rudolf Kolisch, Violin and Viola; Stefan Auber, 'Cello; Eduard Steuermann, Piano; Leonard Posella, Flute and Piccolo; Kalman Bloch, Clarinet and Bass Clarinet
71162-D
(XH 24)


COLUMBIA
MASTERWORKS
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MM 461-7
PIERROT LUNAIRE
18. Der Mondfleck (The Moonspot) 19. Serenade
-Schönberg-
ARNOLD SCHÖNBERG, Conductor
Erika Stiedry-Wagner, Recitation; Rudolf Kolisch,
Violin and Viola; Stefan Auber, 'Cello; Eduard
Steuermann, Piano; Leonard Posella, Flute
and Piccolo; Kalman Bloch, Clarinet
and Bass Clarinet
71162-D
(XH 29)


COLUMBIA
MASTERWORKS
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MM 461-3
PIERROT LUNAIRE
1. Der kranke Mond (The Sick Moon) 8. Nacht (Night)
Schönberg-
ARNOLD SCHONBERG, Conductor
Erika Stiedry-Wagner, Recitation; Rudolf Kolisch, Violin and Viola; Stefan Auber, 'Cello; Eduard Steuermann, Piano; Leonard Posella, Flute and Piccolo; Kalman Bloch, Clarinet and Bass Clarinet
71163-D
(XH 25)


COLUMBIA
MASTERWORKS
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MM 461-6
PIERROT LUNAIRE
15. Heimweh (Homesickness) 16. Gemeinheit! (Outrage!)
17. Parodie (Parody) -Schönberg-
ARNOLD SCHÖNBERG, Conductor
Erika Stiedry-Wagner, Recitation; Rudolf Kolisch, Violin and Viola; Stefan Auber, 'Cello; Eduard Steuermann, Piano; Leonard Posella, Flute and Piccolo; Kalman Bloch, Clarinet and Bass Clarinet
71163-D
(XH 28)


COLUMBIA
MASTERWORKS
MM 461-4
PIERROT LUNAIRE
9. Gebet an Pierrot (Prayer To Pierrot) 10. Raub (Theft)
11. Rote Messe (Red Mass) 12. Galgenlied (Song of
The Gallows) -Schönberg.
ARNOLD SCHÖNBERG, Conductor
Erika Stiedry-Wagner, Recitations; Rudolf Kolisch,
Violin and Viola; Stefan Auber, 'Cello; Edward
Steuermann, Piano; Leonard Posella, Flute
and Piccolo; Koloman Kloch, Clarinet
and Bass Clarinet
71164-D
(XN 26)


COLUMBIA
MASTERWORKS
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MM 461-5
PIERROT LUNAIRE
13. Enthauptung (Decapitation) 14. Die Kreuze (The Crosses) -Schönberg-
ARNOLD SCHOENBERG, Conductor
Erika Stiedry-Wagner, Recitation; Rudolf Kolisch, Violin and Viola; Stefan Auber, 'Cello; Eduard Steuermann, Piano; Leonard Posella, Flute and Piccolo; Kalman Bloch, Clarinet and Bass Clarinet
71164-D
(XH 27)

FULL FREQUENCY RANGE SOUND

STEREO PHONIC

TAEDO

TAEDO

TOP TUNE PARADE VOL. 15

SIDE 1

TLP 20045

1 Girl Happy
2 Too Busy
3 In The Ghetto
4 Romeo And Juliet
5 Hester Honey
6 Teardrop City
7 Lodi

MANUFACTURED BY TAEDO RECORD CO., SEOUL, KOREA

공보부등록제 4 호

NET W. 125g UP 1969년 월 일제작

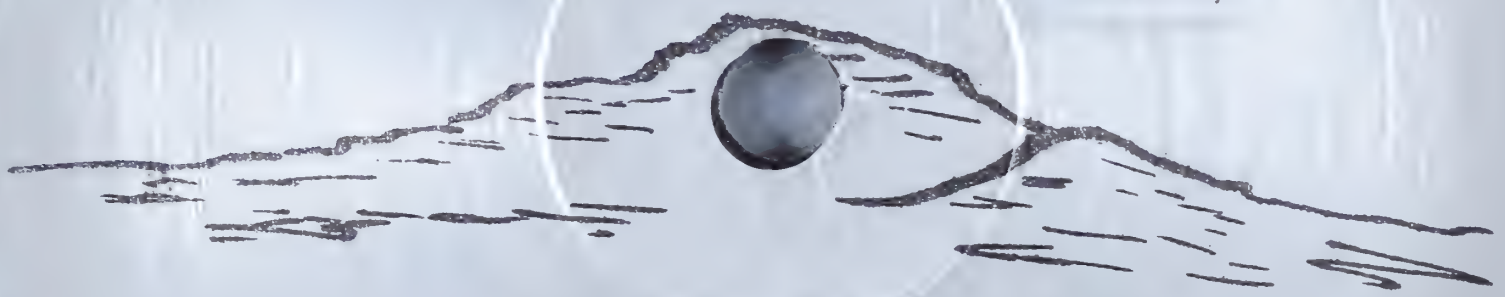

FULL FREQUENCY
RANGE SOUND
STEREO PHONIC
TAEDO
TAEDO
TOP TUNE PARADE VOL. 15
SIDE 2
TLP 20045
1 Bad Moon Rising
2 Love Me Tonight
3 One
4 My House On The Hill
5 Summertime
6 Semedsy Man
7 Oh Happy Days
공보부등록제 4 호
NET W. 125g UP 1969년 월 일제작
MANUFACTURED BY TAEDO RECORD CO., SEOUL, KOREA

Stereo

GIACOMO PUCCINI

MESSA DI GLORIA

Side 1 *33-1/3 RPM*



Kyrie - Gloria

John K. Herpel, *Tenor*

MONADNOCK CHORUS AND ORCHESTRA

Peterborough, New Hampshire

David E. Brandes, *Conductor*

(NR15418-1)

Stereo

GIACOMO PUCCINI

MESSA DI GLORIA

Side 2 *33-1/3 RPM*



Credo - Sanctus - Agnus Dei

John K. Herpel, *Tenor*
MONADNOCK CHORUS AND ORCHESTRA
Peterborough, New Hampshire
David E. Brandes, *Conductor*

(NR15418-2)

Side 1 Stereo

17S-11 (17S-11A)⑥

RCA

想い出の小径

想い出のスクリーン・ヒット

33⅓ rpm

DYNAGROOVE

1. サウンド・オブ・ミュージック
2. エデンの東
3. ハロー・ドーリー
4. 男と女
5. モアラ
6. タラのテーマ

ロミ・山田(歌)(1)
松本英彦クインテット(2)
ビクター・オーケストラ(3)
沢田駿吾クインテット(4)
松本　浩とブルー・ナイツ(5)
羽鳥幸次とビクター・オーケストラ(6)

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Side 2 Stereo

17S-11 (17S-11B)⑥

RCA

想い出の小径

想い出のスクリーン・ヒット

33⅓rpm

DYNAGROOVE

1. トゥ・ラヴ・アゲイン
2. いそしぎ
3. 慕情
4. サウンド・オブ・サイレンス
5. 禁じられた遊び
6. トゥナイト

中村八大クインテット(1)
沢 たまき(歌)(2)
松本 浩とブルー・ナイツ(3)
原 信夫とシャープス・アンド・フラッツ(4)
ビクター・オーケストラ(5)
ロミ・山田(歌)(6)

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유니버어살 제작 (NET.W.125gUP) 공보부등록제6호
MANUFACTURED BY UNIVERSAL RECORD COMPANY IN KOREA

UNIVERSAL

韓國歌曲全史

Korean Art Songs

Vol. 2

STEREO

SIDE A

1	봄처녀	김	瑮
2	先驅者	金	慈榮
3	산들바람	李	仁愛
4	玉笛	金	天明
5	그이생각	吳	鉉淑
6	사공의 노래	李	明仁
7	제비	朴	魯榮
8	그리운 내 고향	李	慶愛

伴奏 / 李 成 均

LONG PLAY 33 1/3 (rpm)

ALL RIGHTS OF THE RECORD MANUFACTURER AND OF THE OWNER OF THE WORK RECORDED
유니버어살 제작 (NET.W. 125gUP) 공보부등록제6호

UNIVERSAL

韓國歌曲全史

Korean Art Songs

Vol. 2

STEREO SIDE B

1	뱃노래	範道子
2	아! 가을인가	李東撥
3	어머니의 마음	李玉天
4	가려나	金仁慈
5	希望의 나라로	金愛璟
6	봄이 오면	李範道
7	山	金撥

伴奏 / 朴政胤

MANUFACTURED BY UNIVERSAL RECORD COMPANY IN KOREA

LONG PLAY 33 1/3 rpm

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION

S

TM

1400 E. LACKAWANNA AVE.
OLYPHANT, PA. 18447

PHONE: (717) 383 3291
TWX 510 671 4580

12" 33 1/3 RPM

DATE 913

ACC'T PWL/POLYGRAM

TITLE ROCK 'DAT ASS(LP VERS.)(5:06)

ARTIST B.O.X.(BEYOND ORDINARY X-ISTENCE)

MTX. NO. PRO-968-1-A

REC. NO. PRO-968-1

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION

S

TM

1400 E LACKAWANNA AVE
OLYPHANT, PA. 18447

PHONE (717) 383-3291
TWX 510-671-4580

12" 33 1/3 RPM

DATE _____

ACC'T PWL/POLYGRAM

ROCK ' DAT ASS (INSTRUMENTAL)(5:04

TITLE (ACAPPELLA)(5:02)

ARTIST B.O.X. (BEYOND ORDINARY X-ISTENCE)

MTX. NO. PRO-968-1-B

REC. NO. PRO-968-1

MUSIC FOR GLASS HARMONICA

1. BEETHOVEN: Romance (2:00)
2. NAUMANN: Duo* (10:30)
3. SCHLETT: Sonata (9:35)
4. NAUMANN: Sonata (6:08)

CANDIDE® VOX

CE 31007 - Side 1
(VS 2844)
28:25 Min.
Made in U.S.A.

BRUNO HOFFMANN,

Glass Harmonica;

*Schäffer, Lute

UNIVERSAL USE — STEREO can also be played MONO

MUSIC FOR GLASS HARMONICA

1. REICHARDT: Rondeau (8:46)
2. TOMASCHEK: Fantasie (9:40)
3. ROELLIG: Rondo (8:00)

CANDIDE® VOX

CE 31007 - Side 2
(VS 2845)
26:35 Min.
Made in U.S.A.

BRUNO HOFFMANN, Glass Harmonica; Anrath & Albers, Violins; Nippes, Viola; Plümacher, Cello; Nose, Double-bass; Kessler Str. Qt.

UNIVERSAL USE — STEREO can also be played MONO

SIDE 1

CENTRAL METHODIST COLLEGE

A CAPPELLA CHOIR

Dr. Luther T. Spayde, Conductor

1970-1971 Season

mfg. by Century Records

STEREO
39893

Cavern Sound Corp.
16400 E. Truman Rd.
Independence, Mo. 64050

1. Lobet den Herren, alle Heiden - Melchoir Franck
2. Ye Sons and Daughters of the King - Volckmar Leisring
3. Jesus Said to the Blind Man - Melchoir Vulpius
4. If By His Spirit (from the Motet, "Jesu, Priceless Treasure") - J. S. Bach
5. Hymn to David - John Ness Beck
6. Alleluia (from "Brazilian Psalm") - Jean Berger
7. The Morning Times - Don McAfee

33 1/3

SIDE 2

CENTRAL METHODIST COLLEGE

A CAPPELLA CHOIR

Dr. Luther T. Spayde, Conductor

1970-1971 Season

mfg. by Century RECORDS

STEREO
39893



Cavern Sound Corp.
16400 E. Truman Rd.
Independence, Mo. 64050

1. How They So Softly Rest - Healey Willan
2. From the Psalms, Part III - Earl Rogers
3. Beautiful Savior (Melody from the 12th Century) -
   F. Melius Christiansen
   Incidental solo by: Naomi R. Craig, Alto
4. Sing We Noel, Noel (French Noel) - Arr: Theron Kirk
   Percussion by Naomi Craig and Beverly Peters
5. Tennessee Mountain Morning Hymn - Arr: Harvey Gaul
6. Ain'-a That Good News (Spiritual) -
   Arr: William L. Dawson
7. The Sevenfold Amen -
   Peter C. Lutkin

33 1/3

PRODUCTO CENTROAMERICANO HECHO EN COSTA RICA POR INDICA S. A.

RESERVADOS TODOS LOS DERECHOS DE REPRODUCCION LUCRATIVA

CBS

Murgas y más Murgas de Panamá

TOBY MUÑOZ

℗
© 1983 INDICA S. A.

1020212-A
Estereo

1. ESTHER
2. LA MURGA DEL SUPERMERCADO GAGO
3. LA CUCARACHA
4. EL CAMALEON
5. LA LECHE
6. RITA CECILIA

PRODUCTO CENTROAMERICANO HECHO EN COSTA RICA POR INDICA S. A.

RESERVADOS TODOS LOS DERECHOS DE REPRODUCCION LUCRATIVA

CBS

Murgas y más Murgas de Panamá

TOBY MUÑOZ

℗
© 1983 INDICA S. A.

1020212-B
Estereo

1. LA MURGA DEL SECO HERRERANO
2. LA GALLINA
3. ABUSADORA
4. POLLO BOBO
5. EL BIM BIM
6. TODO ES PARA TI

NONESUCH RECORDS

GEORGE CRUMB

(b. 1929)

Makrokosmos, Volume I

STEREO
H-71293-A

STEREO
SIDE ONE (18:54)

Part One

1. Primeval Sounds (Genesis I) — Cancer
2. Proteus — Pisces
3. Pastorale (from the Kingdom of Atlantis, ca. 10,000 B.C.) — Taurus
4. Crucifixus — Capricorn

Part Two

5. The Phantom Gondolier — Scorpio
6. Night-Spell I — Sagittarius

DAVID BURGE, piano

℗ & © 1974 Nonesuch Records

Mfg. by Elektra/Asylum/Nonesuch Records, 1855 Broadway, New York, New York 10023 / A Division of Warner Communications Inc.

NONESUCH RECORDS

GEORGE CRUMB

(b. 1929)

Makrokosmos, Volume I

STEREO
H-71293-B

STEREO
SIDE TWO (15:55)

Part Two (concl.)

7. Music of Shadows (for Aeolian Harp) — Libra
8. The Magic Circle of Infinity (Moto Perpetuo) — Leo

Part Three

9. The Abyss of Time — Virgo
10. Spring-Fire — Aries
11. Dream Images (Love-Death Music) — Gemini
12. Spiral Galaxy — Aquarius

DAVID BURGE, piano

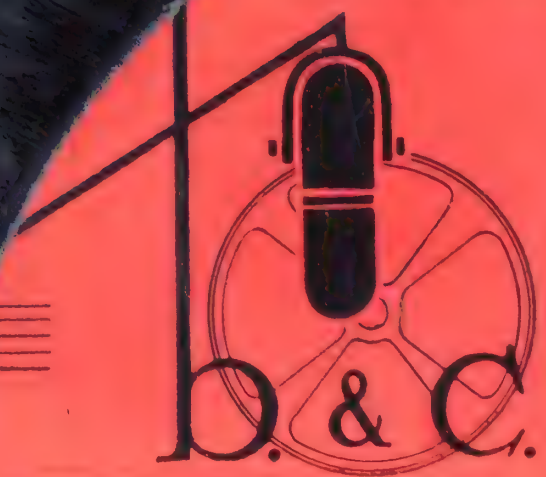
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Capitol™
DUNN & McCASHEN
Stereo
ST-565
(ST 1-565)
Side 1
1. ALRIGHT IN THE CITY
(D. Dunn-T. McCashen) ASCAP 2:34
2. DON'T BE LATE, BE FRIENDS
(D. Dunn-T. McCashen) ASCAP 2:52
3. I WAS HIGH (On Something)
(D. Dunn-T. McCashen) ASCAP 3:20
4. THE COWBOY
(D. Dunn-T. McCashen) ASCAP 3:09
5. JUST ONE GOOD WOMAN
(D. Dunn-T. McCashen) ASCAP 3:15
PRODUCED BY TOXEY FRENCH
FOR MR. BONES
PRODUCTIONS
Mfd. by Capitol Records, Inc., A Subsidiary of Capitol Industries, Inc., U.S.A.
Capitol ® Marca Reg. • U.S. Pat. No. 2,631,859


Capitol™
DUNN & McCASHEN
Stereo
ST-565
(ST 2-565)
Side 2
1. MAN ON THE CORNER
(D. Dunn-T. McCashen) ASCAP 2:40
2. SO LONG ROSIE PLUM
(D. Dunn-T. McCashen) ASCAP 2:32
3. SEE THE LADY WAITING
(D. Dunn-T. McCashen) ASCAP 3:32
4. I AM (D. Dunn-T. McCashen) ASCAP 2:55
5. Medley: 5:44
a. LIVE TILL YOU LOVE
(D. Dunn-T. McCashen) ASCAP
b. FIRST TIME I SAW YOUR FACE
(Dunn-McCashen-Eisensohn) ASCAP
PRODUCED BY TOXEY FRENCH
FOR MR. BONES
PRODUCTIONS
Mfd. by Capitol Records, Inc., A Subsidiary of Capitol Industries, Inc., U.S.A.
Capitol® Marca Reg. • U.S. Pat. No. 2,631,859

33 RPM
STANDARD GROOVE



15 east 48th street
new york 17, n. y.
plaza 5-2231-2

recording

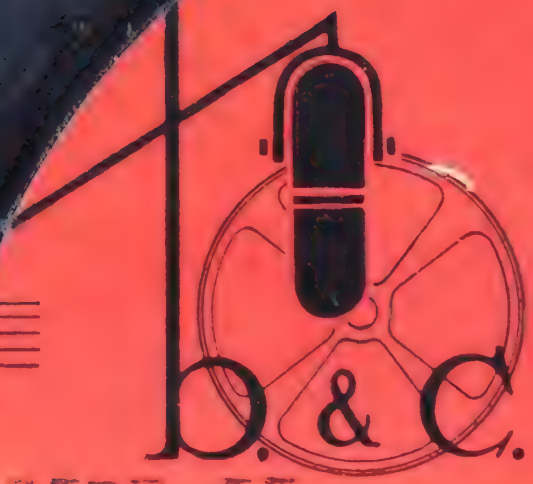
SIDE 1

AN DIE FERNE GELIEBTE-BEETHOVEN

LLOYD OOSTENBRUG - TENOR

LEO ROSENEK - PIANO

33 RPM
STANDARD GROOVE



15 east 48th street
new york 17, n. y.
plaza 5-2231-2

recording

SIDE II

AN DIE FERNE GELIEBTE-BEETHOVEN

LLOYD OOSTENBRUG - TENOR

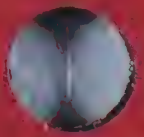
LEO ROSENEK-PIANO

RPC

"THE HIGH COST OF WRITING PAPER"

by Dr. Robert T. Ketcham

Side 1 LONG PLAY 33⅓



Rerecorded from client's furnished tape JZ–34661

PART I

Recorded during the Cedarville College Chapel

March 10 - 14, 1969

Custom Pressed by RECORDED PUBLICATIONS COMPANY, Camden, New Jersey

RPC

"THE HIGH COST OF WRITING PAPER"

by Dr. Robert T. Ketcham

Side 2 | LONG PLAY 33⅓ | Rerecorded from client's furnished tape | JZ-34662

PART II

Recorded during the Cedarville College Chapel

March 10-14, 1969

Custom Pressed by RECORDED PUBLICATIONS COMPANY, Camden, New Jersey

THE "INSIGHTS"

SING

THIS LITTLE LIGHT OF MINE

Arranged and Conducted by DAVE SMITH

KCMS 1298

STEREO

SIDE 1

1. THIS LITTLE LIGHT OF MINE - unknown
2. LET THE LOWER LIGHTS BE BURNING - Phillip Bliss
3. I MET THE MASTER - Mosie Lister *
4. THREE CROSSES - Mosie Lister *
5. INSIDE THE GATE - J. D. Summer
6. BORN TO SERVE THE LORD - Bud Chambers
7. KEEP ON THE FIRING LINE - unknown

NAZARENE BIBLE COLLEGE
Colorado Springs, Colorado 80901
(SESAC)

THE "INSIGHTS"

SING

THIS LITTLE LIGHT OF MINE

Arranged and Conducted by DAVE SMITH

KCMS 1299

STEREO

SIDE 2

1. I'VE BEEN TO CALVARY - William Gaither *
2. HOW GREAT THOU ART - Carl Boberg
3. NEITHER DO I CONDEMN THEE - Carol & Jimmy Snow
4. LOVEST THOU ME - William Gaither *
5. THE OLD RUGGED CROSS AND I BELIEVE, * IN A HILL CALLED MT. CALVARY, George Benard & William Gaither
6. I WILL SERVE THEE - William Gaither *

NAZARENE BIBLE COLLEGE
Colorado Springs, Colorado 80901
(SESAC)

Montagne
RECORDS

THE YOUNGER BROTHERS BAND
BACK PORCH SINGIN'

Side One
ASM-469

Stereo
33 1/3 RPM

1. **EASTBOUND AND DOWN** 2:44
   (J. Hubbard, D. Feller) BMI
2. **I DON'T WANNA BE YOUR FRIEND ANYMORE** 2:16
   (T. Gehman, D. Sweigart) BMI
3. **BACK PORCH SINGIN'** 2:13
   (T. Gehman, D. Sweigart) BMI
4. **BITTER THEY ARE, HARDER THEY FALL** 3:15
   (L. Gatlin) BMI
5. **A MAN FROM WHEELING** 2:47
   (T. Gehman, D. Sweigart) BMI

1981

Mfg. by: Montagne Records - Div. of Atlantic Sound Prod. - Marietta, Pa. 17547

Montagne
RECORDS

THE YOUNGER BROTHERS BAND
BACK PORCH SINGIN'

Side Two
ASM-469

Stereo
33 1/3 RPM

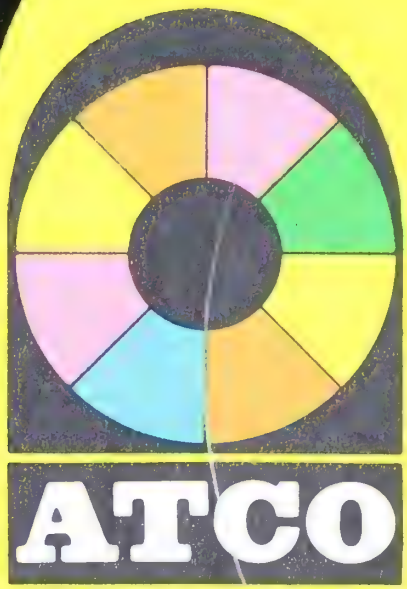
1.	**OLD-FASHIONED LADY** (D. Sweigart) BMI	2:16
2.	**MIDNIGHT CHOIR [Mogen David]** (L. Gatlin) BMI	3:30
3.	**MR. D J** (G. Francis, B. House) BMI	3:13
4.	**TODAY** (T. Gehman) BMI	3:15
5.	**I CAN'T UNDERSTAND WHERE I BELONG** (T. Gehman, D. Sweigart) BMI	2:35

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Mfg. by: Montagne Records - Div. of Atlantic Sound Prod. - Marietta, Pa. 17547

SD 33-361

MIKE CORBETT & JAY HIRSH
with HUGH McCRACKEN



1. GYPSY CHILD (2:58)
   Hirsh

ONE STEREO

2. UNCUT DIAMOND (3:14)
   Hirsh
3. FLY WITH ME (5:30)
   Hirsh
4. SEASHORE (2:19)
   Hirsh
5. AGATHA'S RAVEN (2:14)
   Corbett-Hirsh
6. GOODNIGHT MY LADY (2:49)
   Hirsh

(ST-C-712143RI)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

SD 33-361

MIKE CORBETT & JAY HIRSH
with HUGH McCRACKEN



1. THE MIGHTY EMERALD (3:44)
   Hirsh
2. ANNIE'S A WIZARD (1:25)
   Hirsh

TWO STEREO

3. BALTIMORE LADIES (3:17)
   Hirsh
4. SWEET VIRGINIA (4:15)
   Hirsh
5. BUTTERFLY DAY (1:23)
   Hirsh
6. BROKEN SKY (2:53)
   Corbett-Hirsh
7. SWAN SONG (3:31)
   Hirsh

(ST-C-712144RI)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.


Performance Records
CR-77006-A
SIDE ONE
33⅓ RPM
FELIX MENDELSSOHN
SONATA IN D MAJOR, OPUS 58
Allegro assai vivace (8:18)
Allegretto scherzando (5:36)
Adagio (5:31)
Molto allegro e vivace (7:50)
KERMIT MOORE, Cello
RAYMOND JACKSON, Piano
℗ © Cespico Records, Ltd., 1790 Broadway, New York, N.Y. 10019 18th fl.


Performance Records
CR-77006-B
SIDE TWO
33⅓ RPM
KERMIT MOORE
MUSIC FOR CELLO AND PIANO
(Rudmor Publ., N.Y.C.-ASCAP)
Introduction and Allegro (6:12)
Aria (9:24)
Toccata (4:53)
FELIX MENDELSSOHN
SONG WITHOUT WORDS, OPUS 109 (4:05)
KERMIT MOORE, Cello
RAYMOND JACKSON, Piano
℗ © Cespico Records, Ltd., 1790 Broadway, New York, N.Y. 10019 18th fl.


Performance Records
CR-77005-A
SIDE ONE
33⅓ RPM
GIOVANNI PLATTI
SONATA IN G MAJOR (7:54)
Grave; Allegro; Adagio; Allegro molto
PIERRE SANCAN
SONATINE (9:54)
(Durand & Co., Paris)
Moderato; Andante espressivo; Tempo animé
PAUL WETZGER
BY THE BROOK (IDYLL) (5:27)
FREDERICK CHOPIN
NOCTURNE, OPUS 15, NO. 2 (3:52)
(Transc. P. Taffanel)
HAROLD JONES, Flute
PAULINE LEDERER, Pianist
℗ © Cespico Records, Ltd., 1790 Broadway, New York, N.Y. 10019 18th fl.


Performance Records
CR-77005-B
SIDE TWO
33⅓ RPM
LENNOX BERKELEY
SONATINE (9:34)
(European-American)
Moderato; Adagio; Allegro moderato
MATT DORAN
POEM (4:00)
(Western Int'l Inc.-ASCAP)
CLAUDE DEBUSSY
L'APRÉS MIDI D'UN FAUNE (9:33)
CLAUDE DEBUSSY
SYRINX (2:41)
HAROLD JONES, Flute
PAULINE LEDERER, Pianist
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Performance Records
CR-77003-A
SIDE ONE
33⅓ RPM
DOROTHY RUDD MOORE
FROM THE DARK TOWER
(Rudmor Publ., N.Y.C.-ASCAP)
O Black and Unknown Bards (4:15)
Southern Mansion (3:34)
Willow Bend and Weep (2:21)
Old Black Men (2:00)
No Images (4:46)
Dream Variation (1:32)
For a Poet (3:56)
From the Dark Tower (5:34)
HILDA HARRIS, Mezzo-Soprano
KERMIT MOORE, Cello
WAYNE SANDERS, Piano
℗ © Cespico Records, Ltd., 1790 Broadway, New York, N.Y. 10019 18th fl.


Performance Records
CR-77003-B
SIDE TWO
33⅓ RPM
MAURICE RAVEL
CHANSONS MADÉCASSES (Songs of Madagascar)
(Durand & Co., Paris)
Nahandove (6:05)-Aoua (3:49)-Il est doux (4:47)
CAMILLE NICKERSON: Arr.
CREOLE FOLK SONGS
(For Voice and Piano)
(Boston Music Co.)
GUE, GUE, SOLINGAIE (4:03)
MICHIEU BANJO (1:18)
FAIS DO DO (3:18)
DANSE, CONNI, CONNE (1:11)
HILDA HARRIS, Mezzo-Soprano
WAYNE SANDERS, Piano
HAROLD JONES, Flute
KERMIT MOORE, Cello
℗ © Cespico Records, Ltd., 1790 Broadway, New York, N.Y. 10019 18th fl.


Performance Records
CR-77001-A
SIDE ONE
33⅓ RPM
JOHANNES BRAHMS
SONATA IN E MINOR, OPUS 38
for Cello and Piano
Allegro non troppo (10:00)
Allegretto quasi menuetto (5:10)
Allegro (8:27)
KERMIT MOORE, Cello
RAYMOND JACKSON, Piano
℗ © Cespico Records, Ltd., 1790 Broadway, New York, N.Y. 10019 18th fl.



Performance Records

CR-77001-B
SIDE TWO

33⅓ RPM

DOROTHY RUDD MOORE
DIRGE AND DELIVERANCE (15:37)
(Rudmor Publ., N.Y.C.-ASCAP)

GABRIEL FAURÉ
ÉLEGIE (6:31)

KERMIT MOORE, Cello
RAYMOND JACKSON, Piano

℗ © Cespico Records, Ltd., 1790 Broadway, New York, N.Y. 10019 18th fl.

CSP

A Service of CBS Records

HUCKLEBERRY HOUND WITH STORIES AND SONGS OF UNCLE REMUS

P 13829
STEREO

33 1/3 RPM
Side 1
AS 13829

HUCKLEBERRY HOUND

1. Song: HUCKLEBERRY HOUND
2. Story: HUCKLEBERRY HOUND
3. Song: UNCLE REMUS
4. Story: UNCLE REMUS (PT. 1)
5. Song: BRER RABBIT
6. Story: UNCLE REMUS (PT. 2)

Electronically Re-recorded To Simulate Stereo.

© 1977 HANNA BARBERA
PRODUCTIONS, INC.
℗ 1977 CBS Inc.

Marcas Reg. Printed in U.S.A.

CSP

A Service of CBS Records

HUCKLEBERRY HOUND WITH STORIES AND SONGS OF UNCLE REMUS

P 13829
STEREO

33 1/3 RPM
Side 2
BS 13829

HUCKLEBERRY HOUND

1. Story: UNCLE REMUS (Pt. 3)
2. Song: BRER RABBIT
3. Story: UNCLE REMUS (Pt. 4)
4. Song: LAUGH YOUR TROUBLES AWAY

Electronically Re-recorded To Simulate Stereo.

© 1977 HANNA BARBERA
PRODUCTIONS, INC.
℗ 1977 CBS Inc.

Marcas Reg. Printed in U.S.A.


Epic
TRANQUILITY
SILVER
KE 31989
STEREO
SIDE 1
AL 31989
℗ 1972 CBS, Inc.
1. EAGLE EYE 3:54 -T. Shaddick-
2. CAN I SEE YOU 5:44 -T. Shaddick-
3. LINDA 4:03 -T. Lukyn-
4. WHIP WHEEL 5:16 -T. Shaddick-
5. THE DRIVER'S ENGINE 3:38
- T. Shaddick -
MARCA REG. PRINTED IN U.S.A.


Epic
TRANQUILITY
SILVER
KE 31989
STEREO
SIDE 2
BL 31989
℗ 1972 CBS, Inc.
1. COULDN'T POSSIBLY BE 4:16
2. NICE AND EASY 3:12
3. DEAR OH DEAR 3:20
4. SILVER 7:20
5. THE TREE 1:05
- T. Shaddick -



FLEETWOOD MAC

SIDE 1
0-20683

45 RPM

PRODUCED BY LINDSEY BUCKINGHAM AND RICHARD DASHUT
ADDITIONAL PRODUCTION AND REMIX BY ARTHUR BAKER FOR A.B.I.
Remix Engineer: Bob Rosa At Shakedown Sound, New York
Keyboard Overdubs: David Cole, Gary Rottger
Edits by Gail King

Original version available on the Fleetwood Mac album
TANGO IN THE NIGHT on Warner Bros. Records (1-25471)

1. BIG LOVE (Extended Remix) 6:42
2. BIG LOVE (House On The Hill Dub) 3:03
(Lindsey Buckingham)

Now Sounds Music BMI

℗ 1987 Warner Bros. Records Inc. for the U.S.



FLEETWOOD MAC

SIDE 2
0-20683

45 RPM

PRODUCED BY LINDSEY BUCKINGHAM AND RICHARD DASHUT
*ADDITIONAL PRODUCTION AND REMIX BY ARTHUR BAKER FOR A.B.I.
*Remix Engineer: Bob Rosa At Shakedown Sound, New York
*Keyboard Overdubs: David Cole, Gary Rottger
*Edits by Gail King

*Original version available on the Fleetwood Mac album
TANGO IN THE NIGHT on Warner Bros. Records (1-25471)

1. BIG LOVE (Piano Dub)* 6:36
2. YOU AND I, PART I 3:09
(Lindsey Buckingham)
Now Sounds Music BMI

℗ 1987 Warner Bros. Records Inc. for the U.S.

JUSTIN TIMBERLAKE

SexyBack

featuring Timbaland

Zomba Label Group

88697-00616-1

℗ & © 2006 Zomba Recording LLC
FOR PROMOTIONAL USE ONLY

SIDE A
33 1/3 RPM

1. **Armand's Mix** * 7:13
2. **Album Version** ** 4:03

Produced by Timbaland, Justin Timberlake and Danja
* Remix and additional production by Armand Van Helden for X-Mix Productions
Mastered by Chez Harper at Battery Mastering, NYC
** Mastered by Herb Powers Jr. for PM Entertainment

JUSTIN TIMBERLAKE

SexyBack

featuring Timbaland





Zomba Label Group

88697-**00616-1**

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SIDE B
33 1/3 RPM

1. **DJ Sneak's Sexy Main Rub** * 6:55
2. **Linus Loves Remix** ** 6:19

Produced by Timbaland, Justin Timberlake and Danja

* Remixed by DJ Sneak & Jason Hodges for X-Mix Productions, mixed at The Gates, Toronto, Canada 2006

** Remix produced by Linus Loves and John Cairs at FA Studios, Glasgow

Mastered by Chaz Harper at Battery Mastering, NYC

JUSTIN TIMBERLAKE

SexyBack

featuring Timbaland

88697-00616-1

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SIDE C
33 1/3 RPM

1. Armand's Dub* 6:12
2. Dean Coleman Silent Sound Beatdown ** 6:23

JUSTIN TIMBERLAKE

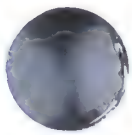
SexyBack

featuring Timbaland

Zomba Label Group

88697-**00616-1**

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SIDE D
33 1/3 RPM

1. **Sneak Beats Dub *** 5:25
2. **Tom Novy Ibiza Dub **** 7:47

Produced by Timbaland, Justin Timberlake and Danja

* Remixed by DJ Sneak & Jason Hodges for X-Mix Productions, mixed at The Gates, Toronto, Canada 2006

** Remix produced, arranged & mixed by Tom Novy and Adrian Bass @ Homebase Entertainment Productions

www.tomnovy.com / www.adrianbass.com

Mastered by Chaz Harper at Battery Mastering, NYC

COLUMBIA

A VICTOR BORGE PROGRAM

VICTOR BORGE

Orchestra under the direction of Paul Baron

CL 6013

NONBREAKABLE
(LP 455)

Band No. 1: PHONETIC PUNCTUATION
-Borge-

Band No. 2: GRIEG RHAPSODY

Band No. 3: A LESSON IN COMPOSITION
-Borge-

LONG PLAYING (Lp) MICROGROOVE

Trade Marks Reg. U.S. Pat. Off. Marcas Registradas Made in U.S.A. Pats. Pending


COLUMBIA
A VICTOR BORGE PROGRAM
VICTOR BORGE
Orchestra under the direction of Paul Baron
CL 6013
NONBREAKABLE
(LP 456)
Band No. 1: THE BLUE SERENADE
-Borge-
Band No. 2: BRAHMS LULLABY
(Dedicated To My Mother)
Band No. 3: A MOZART OPERA BY BORGE
Band No. 4: ALL THE THINGS YOU ARE
-Hammerstein II-Kern-
LONG PLAYING lp MICROGROOVE
Trade Marks Reg U S Pat Off Marcas Registradas Made in U.S.A. Pats Pending

BOOM BOOM NOVELTIES

presents

SIDE 2

33⅓ RPM

THE CONTEST

RCA VICTOR



MARH
2077

SIDE 1

ANALYSIS

Richard Strauss

TILL EULENSPIEGEL'S MERRY PRANKS, Op. 28

Music Appreciation Symphony Orchestra
Thomas Scherman
Conductor and Narrator
Analysis written by Deems Taylor

33⅓


RCA VICTOR
"HIS MASTER'S VOICE"
MARH
2077
SIDE 2
RED SEAL
ANALYSIS
Richard Strauss
TILL EULENSPIEGEL'S MERRY PRANKS
Music Appreciation Symphonic Recordings
Dr. Walter Damrosch
Conducting the New York
Symphony Orchestra
(One [33⅓] r.p.m.)


FOR REFERENCE RECORDING ONLY
THE LITTLE
LORD JESUS
33 1/3
MARIAN PERKINS
AUDIO DEVICES, Inc., NEW YORK


FOR REFERENCE RECORDING ONLY
SWEET LITTLE
JESUS BOY
33 1/3
MARIAN PERKINS
AUDIO DEVICES, Inc., NEW YORK

YOUNG PEOPLES RECORDS



2-803 B

LITTLE OLD CAR

(Lowell-List)



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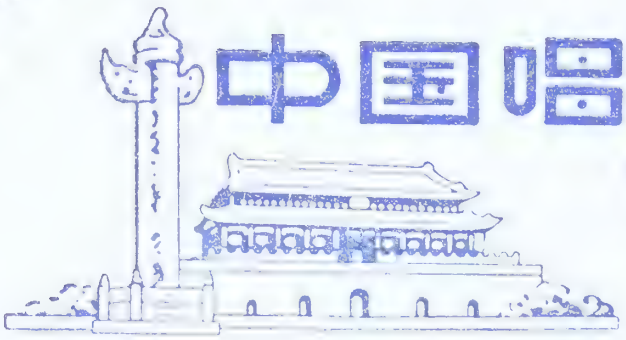

Canasta
FR-712-B
© 1949
OUTWITTING YOUR OPPONENTS
PART 2
BY
GEORGE S. GOODEN
MFG. BY HEAR HOW RECORDS
260 KEARNY STREET
SAN FRANCISCO 8, CALIF.

Side 6

The Atlantic June 1985

8 RPM

Recorded 1985 for The Library of Congress by Eva-Tone for special distribution as authorized under PL 89-522 by permission of The Atlantic Monthly Co. 1985© All rights reserved.



中国唱片

33 1/3

歌　曲

第 1 面 9′01″

毛主席您是我们心中的红太阳

1. 毛主席您是我们心中的红太阳（合唱）
2. 万岁！伟大的中国共产党（合唱）
3. 歌唱伟大光荣正确的
中国共产党（合唱）

M-906 甲

(M-33/71025)



中国唱片

33 1/3

歌　曲

第 2 面 9′17″

毛主席您是我们心中的红太阳

1. 草原上的红卫兵见到了毛主席（女声小合唱）
2. 延边人民热爱毛主席（女声独唱）
3. 祝福毛主席万寿无疆（男女声二重唱）
4. 万岁！毛主席（齐唱）

M-906 乙

(M-33/71026)



M-G-M

® METROLITE
NON-BREAKABLE
Under Normal Use

12243
56-S-146

THEME FROM "THE SWAN"

(M-G-M CinemaScope Film "The Swan")
(Kaper)

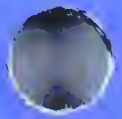
DAVID ROSE
And His ORCHESTRA

M-G-M RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U. S. A.

MUSIC-APPRECIATION RECORD

MUSICAL PROGRAM NOTES

MARH 3009



Side B

Tchaikovsky
SYMPHONY No. 5 IN E MINOR, Op. 64

2nd Movement—Andante cantabile, con alcuna licenza
3rd Movement—Valse: Allegro moderato
4th Movement—Finale: Andante maestoso; Allegro vivace

Music Appreciation Symphony Orchestra
THOMAS SCHERMAN
Analyst and Conductor

Made in U.S.A.

33⅓ R.P.M. LONG PLAYING

RADIO NEDERLAND

TRANSCRIPTION SERVICE **HILVERSUM - The Netherlands**

HFA 1
RN 238

duration: 29'30" side 1 (of 2)

HOLLAND FESTIVAL 1955

THE AMSTERDAM CONCERTGEBOUW ORCHESTRA

Symphonic Suite, Elektra (Alphons Diepenbrock)

conducted by Eduard van Beinum

Long Playing 33 1/3 RPM

Mfd by BOVEMA,
Heemstede (Holland)

RADIO NEDERLAND

TRANSCRIPTION SERVICE **HILVERSUM - The Netherlands**

HFA 11
RN 239

duration: 28'40" side 2 (of 2)

HOLLAND FESTIVAL 1955

THE AMSTERDAM CONCERTGEBOUW ORCHESTRA
with the Choir of the Netherlands Radio Union

Excerpts from Choreographic Symphony, Daphnis and Chloe (Ravel)
conclusion - cond. by Pierre Monteux

Long Playing 33 1/3 RPM
Mfd by BOVEMA,
Heemstede (Holland)

RADIO NEDERLAND

TRANSCRIPTION SERVICE HILVERSUM - The Netherlands

HFA 1
RN 240

duration: 29'30" side 2 (of 2)

HOLLAND FESTIVAL 1955

THE AMSTERDAM CONCERTGEBOUW ORCHESTRA

Symphonic Prologue (Henk Badings)

conducted by George Szell

Long Playing 33 1/3 RPM

Mfd by BOVEMA,
Heemstede (Holland)

RADIO NEDERLAND

TRANSCRIPTION SERVICE **HILVERSUM - The Netherlands**

HFA 11
RN 241

duration: 28'40" side 1 (of 2)

HOLLAND FESTIVAL 1955

THE AMSTERDAM CONCERTGEBOUW ORCHESTRA
with the Choir of the Netherlands Radio Union

Excerpts from Choreographic Symphony, Daphnis and Chloe (Ravel)
part 1 - cond. by Pierre Monteux

Long Playing 33 1/3 RPM
Mfd by BOVEMA,
Heemstede (Holland)

RADIO NEDERLAND

TRANSCRIPTION SERVICE **HILVERSUM - The Netherlands**

HFA III
RN 242

duration: 28'40" side 1 (of 2)

HOLLAND FESTIVAL 1955 - OPERA

Eugen Onegin, Letter-scene from First Act (Tchaikovsky)
Gré Brouwenstijn (soprano) and the Netherlands
Opera Orchestra. Conductor: Alexander Krannhals

Long Playing 33 1/3 RPM
Mfd by BOVEMA,
Heemstede (Holland)

RADIO NEDERLAND

TRANSCRIPTION SERVICE HILVERSUM - The Netherlands

HFA IV
RN 243

duration: 26'45" side 1 (of 2)

HOLLAND FESTIVAL 1955

SOUND-PICTURES OF THE FESTIVAL
part 1

Long Playing 33 1/3 RPM
Mfd by BOVEMA,
Heemstede (Holland)



HFA III
RN 244

duration: 28'40" side 2 (of 2)

HOLLAND FESTIVAL 1955 - OPERA

The Turn of the Screw, Final Scene First Act (Britten)
The English Opera Group. Conductor: Benjamin Britten

L'Italiana in Algeri, Finale First Act (Rossini)
Members of La Scala, Milan, and the Hague Residentie Orchestra. Conductor: Carlo Maria Giulini

Long Playing 33 1/3 RPM

Mfd by BOVEMA,
Heemstede (Holland)

RADIO NEDERLAND

TRANSCRIPTION SERVICE **HILVERSUM - The Netherlands**

HFA IV
RN 245

duration: 26'45" side 2 (of 2)

HOLLAND FESTIVAL 1955

SOUND-PICTURES OF THE FESTIVAL

conclusion

Long Playing 33 1/3 RPM
Mfd by BOVEMA,
Heemstede (Holland)


Columbia
Lithuanian
Geriau Diena, Geriau Naktį
Comic Song
JOZAS ŠUILDAUSKAS, Baritonas,
su akompan. orkestros
16006-F
(105120)
COLUMBIA PHONOGRAPH COMPANY, Inc
Made and Pat'd in U.S.A. Nov. 12, 07, Feb. 11, 08
Aug. 11, 08, Nov. 30, 09, Aug. 18, 14, Oct. 20, 14
Mar. 11, '16, July 1, '19 Canada 05, 20, 21, 22


Made to Rival the Best
DIVA
REG. U. S. PAT. OFF.
March
WASHINGTON GRAYS
(Grafulla)
OLD GUARD BAND
2183-G
(19152)
MADE AND PAT'D. IN U. S. A. JAN. 21. '13 AND MAY 22. '23
MANUFACTURED FOR THE W. T. GRANT CO.



HIS MASTER'S VOICE

Reg. U.S. Pat. Off., M. de F.M. ind. Rgtrds. Nos. 41767 y 41801, 1 de Febrero, 1904.

Victor

Violin, Accordion, Piano
Lithuanian

Subat Vakaro–Šadišius

(Saturday Night–Schottische)

Albrecht'o Instrumentaliskás Trio

(Albrecht Instrumental Trio)

73738–B

VICTOR TALKING MACHINE CO. Camden, N. J.

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BELL
REG U. S. PAT. OFF.
504—B
Fox-trot
HOOSIER SWEETHEART
(Ash-Baskette & Goodwin)
JOHNNIE JOHNSON AND HIS
CLUB MIRADOR ORCHESTRA
MANUFACTURED BY BELL RECORD CORPORATION

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HIS MASTER'S VOICE

Reg.U.S.Pat.Off.. M.de F. M.Ind.Rgtrda. Nos.4176 y 4180,1 de Febrero,1904.

Victor

Lithuanian - Chorus

Saule raudona

Vilniaus lietuvius „Rutos" choras
p. v. Lopattos vedamas

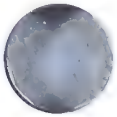
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VICTOR TALKING MACHINE CO. Camden, N.J.

SIDE A

DJ SPOOKY THAT SUBLIMINAL KID
1. CONDUIT 23 7-18
2. CONDUIT 24 3-20
45 RPM



WRITTEN & PRODUCED BY DJ SPOOKY
ENGINEER; FLAM @ MINDSWERVE STUDIOS,
NYC, (C) 1999 PAUL D. MILLER/
SUBLIMINAL KID PUBLISHING BMI
PUBLISHED 2000 BY
MANIFOLD RECORDS

SIDE B

NOBUKAZU TAKEMURA
1. TAKEMURA 1-2-3 4-55

45 RPM



WRITTEN & PRODUCED BY
NOBUKAZU TAKEMURA
(C) 1999 NOBUKAZU TAKEMURA
PUBLISHED 2000 BY
MANIFOLD RECORDS

THE CHRISTOPHER PROGRAM

Tom Connolly, Jeanne Glynn
and Father Richard Armstrong, Director

Microgroove 33⅓ RPM

RKO # 151144-1028

Program No. 1028

Music on This Program "Better To Light A Candle"
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The Christophers, Inc. 12 East 48th St., N.Y., N.Y. 10017

THE STORY OF THE HAMMOND SPINET ORGAN

DEMONSTRATING HAMMOND

33⅓ RPM

Side 2

HARMONIC DRAWBARS

CTV-10384

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"The Secret of Molar Mountain"

MANUAL VERSION

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VICTOR
HIS MASTER'S VOICE
Victor
75c. in U. S. A.
Yankee Talk
Uncle Josh in a Barber Shop
Cal Stewart
17820-B
VICTOR TALKING MACHINE CO. Camden, N. J.
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NORGRAN
RECORDS

Trademark

~~C-1361-2~~

Meridian Music
(BMI) 2:53

DISC JOCKEY SAMPLE

THAT'S ALL

(Brandt-Haymes)

BEN WEBSTER AND HIS ORCHESTRA

Ben Webster, Tenor Sax; Benny Carter, Alto Sax; Harry Edison, Trumpet; Oscar Peterson, Piano; Ray Brown, Bass; Herb Ellis, Guitar; Alvin Stoller, Drums

(Norman Granz Supervision)

103

JAZZ AT THE PHILHARMONIC, INC. — MADE IN U.S.A.



NORGRAN RECORDS

JATAP, Pub. Co.
3:11

DISC JOCKEY SAMPLE

JIVE AT SIX

(Webster)

BEN WEBSTER AND HIS ORCHESTRA

Ben Webster, Tenor Sax; Benny Carter Alto Sax; Harry Edison, Trumpet; Oscar Peterson, Piano; Ray Brown, Bass; Herb Ellis, Guitar; Alvin Stoller, Drums

(Norman Granz Supervision)

103

JAZZ AT THE PHILHARMONIC, INC. — MADE IN U.S.A.

Capitol

REG. U.S. PAT. OFF.

PROMOTIONAL RECORD

Beechwood Music Corp.
BMI-2:42
6122



Inst

$1.33

HORNPIPE MAMBO

(Don Swan-Chuy Reyes)

CHUY REYES

and His Orchestra

2246

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Capitol

REG. U.S. PAT. OFF.

PROMOTIONAL RECORD

Peer Int'l Corp.
BMI-2:45
6020



Instrumental

LLEGASTE TARDE

(Justi Barreto)

CHUY REYES

and His Orchestra

2246

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Brunswick
For Dancing
OH KATHARINA! — Fox Trot
O Katharina
—Gilbert - Fall—
CARL FENTON'S ORCHESTRA
2835 — A
THE BRUNSWICK-BALKE-COLLENDER COMPANY
MADE IN U.S.A.
REG. U.S. PAT. OFFICE. M. DE F. MARCA INDUSTRIAL REGISTRADA


Brunswick
For Dancing
TITINA—Fox Trot
Titina
—Bertal - Maubon - Daniderff—
CARL FENTON'S ORCHESTRA
2835—B
THE BRUNSWICK-BALKE-COLLENDER COMPANY
MADE IN U.S.A.
REG. U.S. PAT. OFFICE. M. DE F. MARCA INDUSTRIAL REGISTRADA



Reg. U. S. Pat. Off., M. de F. M. Ind. Rgtrds. Nos. 4176 y 4180, 1 de Febrero, 1904.

Victor

For best results use
Victrola Tungs-tone Needles

Tell Me Dreamy Eyes–Fox Trot

(Deja Que me Hablen Tus Ojos Tristes)

(Kahn–Spitalny–Gordon)

Paul Whiteman and His Orchestra

19456–A

VICTOR TALKING MACHINE CO. Camden, N.J.

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Victor

For best results use
Victrola Tungs-tone Needles

My Twilight Rose–Fox Trot

(from the Musical Comedy "Marjorie")

(Mi Rosa Vespertina)

(Clifford Grey-Sigmund Romberg)

Paul Whiteman and His Orchestra

19456–B

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VICTOR TALKING MACHINE CO. Camden, N.J.


DECCA
MANUFACTURED IN U.S.A. BY DECCA RECORDS, INC.
(64315)
Waltz
OVER THE WAVES
(Sobre Las Olas)
HARRY HORLICK
And His Orchestra
2178 A


DECCA
REG. U. S. PAT. OFF.
MANUFACTURED IN U.S.A. BY DECCA RECORDS, INC.
(64313)
Album 30-4
(10 sides)
Waltz
MY HERO
From Musical Production "The Chocolate Soldier"
(Oscar Straus)
HARRY HORLICK
And His Orchestra
2178 B


DECCA
REG. U. S. PAT. OFF.
MANUFACTURED IN U.S.A. - BY DECCA RECORDS, INC.
(64318)
Album 30-5
(10 sides)
Waltz
A WALTZ DREAM
(Oskar Straus)
HARRY HORLICK
And His Orchestra
2179 A
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MANUFACTURED IN U.S.A. BY DECCA RECORDS, INC.
(64320)
Album 30-6
(10 sides)
Waltz
LYSISTRATA WALTZ
From Operetta "Lysistrata"
(Paul Lincke)
HARRY HORLICK
And His Orchestra
2179 B


KALLIOPE
TRADE MARK
ELECTRO RECORD
15437
Canzonetta
JOSEPH SCHMIDT, Tenor
mit Orchesterbegleitung
Dirigent: Max Niederberger
K 309


KALLIOPE
TRADE MARK
ELECTRO RECORD
15849
Tausendmal Du!
JOSEPH SCHMIDT, Tenor
mit Orchesterbegleitung
Dirigent: Max Niederberger
K 309


A12068


Columbia
Columbia Records
TRADE MARK
Note the Notes
COLUMBIA
Price in U. S., 85c.
Price in Canada, 85c.
UNCLE JOSH HAS HIS PHOTO TAKEN
Original
By CAL STEWART
A1715
3970
COLUMBIA GRAPHOPHONE COMPANY
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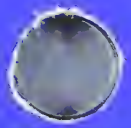

Columbia
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MADE MARK
Note the Notes
COLUMBIA
Price in U. S., 65c.
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Sketch
UNCLE JOSH AT A ROLLER SKATING RINK
Original
By CAL STEWART
A1715
3503
COLUMBIA GRAPHOPHONE COMPANY
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A BOOK-OF-THE-MONTH CLUB

MUSIC APPRECIATION RECORD

ANALYSIS

MAR 105612B



SIDE B

Beethoven

SYMPHONY NO. 3 IN E FLAT MAJOR

Op. 55, "Eroica"

3—Scherzo: Allegro vivace; Trio

4—Finale: Allegro molto

ANALYST AND CONDUCTOR: Leonard Bernstein

Analysis © 1956 by Leonard Bernstein

Made in U. S. A.

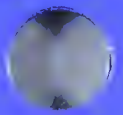
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33⅓ R.P.M. LONG PLAYING

A BOOK-OF-THE-MONTH CLUB

MUSIC APPRECIATION RECORD

ANALYSIS



MAR 10572A SIDE A

Beethoven

SONATA NO. 9 IN A MAJOR, OP. 47, "KREUTZER"

Leclair

SONATA IN D MAJOR, OP. 9, NO. 3

Thomas Scherman, musical director

Analysis written by Howard Shanet

Made in U.S.A.

33⅓ R.P.M. LONG PLAYING

A BOOK-OF-THE-MONTH CLUB

MUSIC-APPRECIATION RECORD

ANALYSIS

MAR 10572B

SIDE B

Beethoven

SONATA NO. 9 IN A MAJOR, OP. 47, "KREUTZER"

Leclair

SONATA IN D MAJOR, OP. 9, NO. 3

Thomas Scherman, musical director

Analysis written by Howard Shanet

Made in U.S.A.

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Major Records
REG. U.S. PAT. OFF.
4028 B
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(TJV-1732)
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BOB WILLS and his
TEXAS PLAYBOYS


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REG. U.S. PAT. OFF.
HORACE HEIDT
presents
Accordion Solo
MA 500-7
JALOUSIE
(Bloom-Gade)
DICK CONTINO
with
HORACE HEIDT
and His Musical Knights
(MM 19)
MAGNOLIA RECORDS, COMPANY, HOLLYWOOD, CALIF., U.S.A.

REPUBLIC

Charles
Music
BMI

501

Part 2.

WHAT IT WAS, WAS FOOTBALL

CHUCKY from Kentucky


WILD MALLARD DUCK CALLS
by
Russ Garde
310 Park Street Elgin Ill
GH 2000-B
No. 2
The Calls on this side are arranged
in cadence as they should be
used when calling ducks
Not to be used for
Radio Broadcast


Columbia
Columbia Records
TRADE MARK
Grafonola
COLUMBIA
Price in U. S., 75c.
Price in Canada, 85c
Laughing Story
Uncle Josh and Aunt Nancy Smith
On a Visit to New York
By CAL STEWART
A1742
1140
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Columbia
Columbia Records
TRADE MARK
Grafonola
COLUMBIA
K2
Price in U. S., 75c.
Price in Canada, 85c.
Laughing Story
UNCLE JOSH AT THE OPERA
By CAL STEWART
A1742
1509
COLUMBIA GRAPHOPHONE COMPANY
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Reg. U.S. Pat. Off., M. de F. M. Ind. Rs. de L. Nos. 4176 y 4180, 1 de Febrero 1904.
Victor
75c. in U. S. A.
Rural Comedy
Uncle Josh and the Fire Department
Cal Stewart
16931-A
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"HIS MASTER'S VOICE"

Reg.U.S.Pat.Off., M.de F., M.Ind.Rgtrda.Nos.4176 y 4180,1de Febrero,1904.

Victor

75c. in U. S. A.

Rural Comedy

Uncle Josh at the Roller Skating Rink

Cal Stewart

16931-B

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HIS MASTER'S VOICE

Reg.U.S.Pat.Off., M.de F. M.ind.Rgtrda. Nos.4176 y 4180,1 de Febrero,1904.

Victor

Soprano with orchestra
Lithuanian

Ko vējai pučia

(Why is the Wind Blowing?)

(Stasys Šimkus)

Lucy Machunas

72168-B

VICTOR TALKING MACHINE CO. Camden, N.J.

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HIS MASTER'S VOICE

Reg. U.S. Pat. Off. M. de F. M. Ind. Rgtrda. Nos. 4176 y 4180, 1 de Febrero, 1904.

Victor

Bass with orchestra
Lithuanian

Eina garsas

(The Call to Arms)

Jonas Butenis

72426-B

VICTOR TALKING MACHINE CO. Camden, N.J.

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HIS MASTER'S VOICE

Reg. U.S. Pat. Off., Marca R. M. Ind. Patente Nos. 4176 y 4180, 1 de Febrero, 1904.

Victor

Band - Lithuanian

Rožiu Valcas

Kauno Kapelija

69779-B

VICTOR TALKING MACHINE CO. Camden, N.J.

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Victor

Accordion Orchestra
Lithuanian

Kaukaziečių Polka

(B. Varšavskio)

Armonikų Orkestra

69835-B

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Victor

For best results use
Victrola Tungs-tone Needles

Clarinets and Accordion

Dear Granny-Polka
Babunia-Polka
Grossmütterchen-Polka
Miela Robutē-Polka
(Leon Witkowski)

The Happy Trio
(L. Witkowski, M. Mueller, M. Perry)

73608-B

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VICTOR TALKING MACHINE CO. Camden, N.J.

JERRY MURPHY'S
L S D STORY

Side - 1

45-1006-A

A PRODUCTION OF "THE MOODY ADAMS EVANGELISTIC ASSN."

Box 855
Baton Rouge, La.
70821

JERRY MURPHY'S
L S D STORY

Side - 2

45-1006-B

A PRODUCTION OF "THE MOODY ADAMS EVANGELISTIC ASSN."

Box 855
Baton Rouge, La.
70821


ทำนิมกำปั่น
ขาดคนหูนปาว
ไดรสิมไดรกอน
รถิจาขดีนาขปะกง
จักรบานคนจน


ขอวิงเธอว่าง
เขมรไสควาย
โชคดีที่รัก
ไอ้หนุ่มหัวแก้ว
สวาทรักเทพนาย


COMPACT JAZZ
BEST OF THE JAZZ VOCALISTS
IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING) • JUST IN TIME • SUMMERTIME •
IF YOU COULD SEE ME NOW • SWEET GEORGIA BROWN • I GOT THUNDER (AND IT RINGS) •
THE FOLKS WHO LIVE ON THE HILL • THAT SUNDAY, THAT SUMMER
SIDE A
CrO2
120 us EQ
845 486-4
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COMPACT JAZZ
BEST OF THE JAZZ VOCALISTS
BLUES IN THE NIGHT • HOW HIGH THE MOON • I GOT LOST IN HIS ARMS •
SHINY STOCKINGS • BLUE GARDENIA • I WISHED ON THE MOON •
TOO MARVELOUS FOR WORDS • COME YE
SIDE B
CrO_2
120 μs EQ
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CON ALMA ▪ WINDOWS
T12
8152
2
VARIOUS ARTISTS
LEGENDS OF JAZZ


AGE 1
BORN READY
Presenting: The Aframero
PARENTAL
ADVISORY
EXPLICIT CONTENT





Philly,

on the rise FOREAL I promise yall it's no turning back.

Stand up if you a Aframero

Contact info: **215.437.4557**


AGE 1
1. Intro
2. Watching Me
3. You and Your Girlfriend
4. Bully and Get Bullied
5. Ridin The Bench
6. Tell Me What's on The News
7. Do Your Thing
8. Philly
9. Under My Skin
10. Still Do My Thing
11. Do What You Gotta Do
12. Skit
13. Keep My G**
14. Town Where It Go Down
15. Time to Go Home
BORN READY
Presenting: The Aframero



1. Intro
2. Watching Me
3. You and Your Girlfriend
4. Bully and Get Bullied
5. Ridin The Bench
6. Tell Me What's on The News
7. Do Your Thing
8. Philly
9. Under My Skin
10. Still Do My Thing
11. Do What You Gotta Do
12. Skit
13. Keep My G**
14. Town Where It Go Down
15. Time To Go Home



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MID 643 AGE 1 BORN READY AFRAMERO/SMPRODUCTIONS



To Daddy,



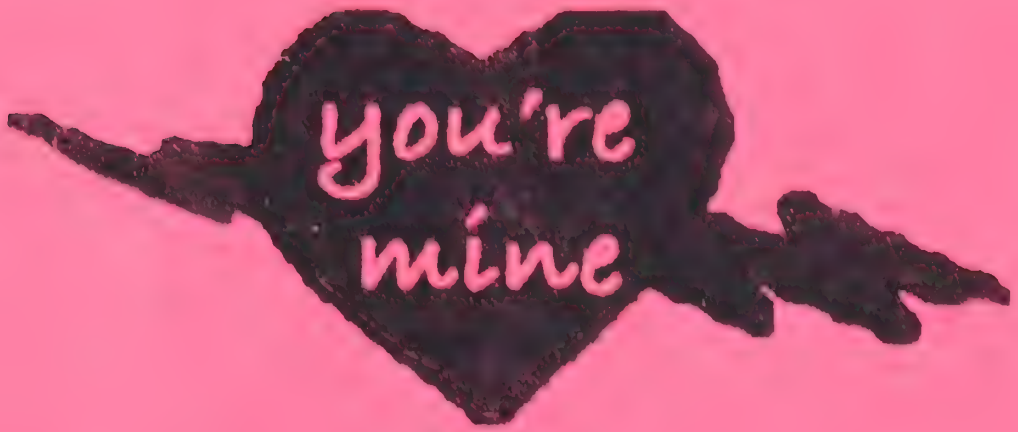
happy valentine's

xoxo,

Mommy

Mommy and Daddy "Fighting Style Killer Panda"
Out February 15th, 2005

To Daddy,



happy valentine's

xoxo,

Mommy

Mommy and Daddy "Fighting Style Killer Panda"
Out February 15th, 2005

MOMMY AND DADDY

FIGHTING STYLE KILLER PANDA

Release Date:
Feb. 15th, 05

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www.kaninerecords.com
Info@kaninerecords.com

MOMMY AND DADDY Fighting Style Killer Panda KR-00112

Artist: **MOMMY AND DADDY**

Title: FIGHTING STYLE KILLER PANDA

Release Date: February 15, 2005 **Catalog #: KR-00112**

"Is this sh*t legal?" -Turbonegro

Mommy and Daddy use sexy, hard-hitting drum machine beats, dirty fuzzed-out bass lines, and smoldering boy/girl vocals to create intense, fun pop-punk. This 6 track EP is the duo's first US release, though two 7 inch singles and one ingeniously titled LP, *Live How You Listen* (Big Cat Records), were released in the UK, receiving rave reviews from NME, Q Mag, Kerrang, The Face and more. With a great amount of US press as well- New York Mag named them one of the best 25 bands in NYC- US fans eagerly await this release.



1. Confection 2. Street Cleaner Demeanor 3. The Now 4. Run It Off
5. Question Marks Followed by Exclamation Marks 6. Confection Remix

RIYL: Le Tigre, PiL, B-52s, Yeah Yeah Yeahs

www.mommyanddaddy.com

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www.kaninerecords.com
Info@kaninerecords.com

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UPC:
8 27175 00112 6

MOMMY AND DADDY Fighting Style Killer Panda KR-00112


DIAMOND RUGS
BLUE MOUNTAINS


DIAMOND RUGS
STEREO
"BLUE MOUNTAINS"
(IAN ST. PE)
℗ 2012 PARTISAN RECORDS LLC
partisan
records

AESOP ROCK

None Shall Pass

1. Keep Off the Lawn
2. None Shall Pass
3. Catacomb Kids
4. Bring Back Pluto
5. Fumes
6. Getaway Car
7. 39 Thieves
8. The Harbor is Yours
9. Citronella
10. Gun for the Whole Family
11. Five Fingers
12. No City
13. Dark Heart News
14. Coffee

Craig Marks

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INTERVIEW
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120

BIN# R08972

NINE INCH NAILS

INTERVIEW PIX




disturbed
an interview
with trent
reznor

nine inch nails



dist001

disturbed


"WEIRD AL" YANKOVIC
bad hair day

"WEIRD AL" YANKOVIC

bad hair day



72392-73300-2

1. AMISH PARADISE (3:20)
2. EVERYTHING YOU KNOW IS WRONG (3:46)
3. CAVITY SEARCH (4:16)
4. CALLIN' IN SICK (3:40)
5. THE ALTERNATIVE POLKA (5:00)
6. SINCE YOU'VE BEEN GONE (1:20)
7. JUMP (2:10)
8. I'M SO SICK OF YOU (3:25)
9. SYNDICATED INC. (3:40)
10. I REMEMBER LARRY (3:55)
11. PHONY CALLS (3:20)
12. THE NIGHT SANTA WENT CRAZY (3:59)




WAY MOBY
61422-32030-2



61422-32030-2

"WEIRD AL" YANKOVIC bad hair day



"WEIRD AL" YANKOVIC bad hair day

1. Amish Paradise
2. Everything You Know Is Wrong
3. Cavity Search
4. Callin' In Sick
5. The Alternative Polka
6. Since You've Been Gone
7. Gump
8. I'm So Sick Of You
9. Syndicated Inc.
10. I Remember Larry
11. Phony Calls
12. The Night Santa Went Crazy

Produced by Al Yankovic

WAY MOBY

VOLCANO

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61422-32030-2

MIXED EMOTIONS RECORDS CO., INC.

&

VISAGE RECORDS

SKYLAR



VISAGE

PROMO

PROMO

Radio Mix (4:50)

Produced & Mixed
by
Ron Sorice
&
Tom Nastasi

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by
De-Gi-Li Music Ltd
&
Taylor Tunes
ASCAP

MECD 7600

Club-Mix (5:07)

PLAY IT THAT WAY

R. Capaldo

Executive Producer
Mike Giangrasso & Ron Sorice

Manufactured by Mixed Emotions Record Co, Inc.
49 Hawkins Avenue
Ronkonkoma, New York 11779
(516) 585-1179



SKYLAR

VISAGE

A multi-talented recording artist with experience in various musical fields. She excels as a singer, dancer and composer, in addition to being an accomplished musician known in Long Island, New York.

Skylar's single **"Play It That Way"** is written and produced with very **strong hooks and a pop-dance crossover potential!!**

Skylar has received overwhelming reaction on **"Play It That Way"** from Radio Music directions, as well as Top DJ's.

Mixed Emotions / Visage Records is looking forward to this very successful single and her forthcoming album

"Candle In The Sky"

Mixed Emotions / Visage
Records
49 Hawkins Avenue NY 11779

Distributed by: **MS** Distribution Co.
6405 Muirfield Drive Hanover Park, Illinois 60103
Phone (800) 688-3383 Fax (630) 582-8448

MIXED EMOTIONS RECORDS CO., INC.
&
VISAGE RECORDS

SKYLAR

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NEEDED
VOL. 6


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UBBER / SNAKE IN THE GRASS
EYSTER / SIGH
BOWLING FOR SOUP / 2113
AT THE DRIVE IN / CHANBARA
CHUCK / OVERKILL
SEAFT / STICK AROUND
THANX BUT NO THANX/ DAMAGED
FAT MANCE / LAST WORDS
CHANGING/ I LIKE THE
ALICE
BOX ELECTRIC / MONDAY NIGHT DRINKING
HIGHSTRUNG / ALIPHATIC
SUICIDE THEORY / JIMBAD THE
CHUMP CHANGE / SUPERSTAR
HEADHUNTERS / DEVILHOUND
WISEGUY / FACE YOURSELF
/ EL CHUPACABRA
ANIMOSITY / KEEP ON GOING
EBS / OBVIOUSLY
UTI / FENCES
QUALM / HANSON MUST DIE
TEN-O-EIGHT / MYSELF
HALFWAY GONE / FALL FROM
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SHYSTER / SIGH
BOWLING FOR SOUP / 2113
AT THE DRIVE-IN / CHANBARA
CHUCK / OVERKILL
SHAFT / STICK AROUND
THANX BUT NO THANX / DAMAGED
FAT CHANCE / LAST WORDS
CLEANERS / I LIKE THE SUN
HALF LOADED / ALICE KLAR
THE CEREAL BOX KILLERS / MONDAY NIGHT DRINKING
THE DANA 40'S / GIGANTIC
HIGHSTRUNG / ALIPHATIC
THE JFK SUICIDE THEORY / JIMBAD THE SAILOR
CHUMP CHANGE / SUPERSTAR
HEADHUNTERS / DEVILHOUND
WISEGUY / FACE YOURSELF
23 / EL CHUPACABRA
ANIMOSITY / KEEP ON GOING
EBS / OBVIOUSLY
UTI / FENCES
QUALM / HANSON MUST DIE
TEN-O-EIGHT / MYSELF
HALFWAY GONE / FALL FROM EDEN
SUBURBAN ASSAULT / REVOLUTIONARY SOCIETY

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HOUSTON, TEXAS 77219

BROKEN NOTE RECORDS / NO APPROVAL NEEDED VOL 6

ORIGINAL MGM SOUNDTRACK

PRD-001

FORBIDDEN PLANET



ELECTRONIC MUSIC BY
LOUIS AND BEBE BARRON

GNP Crescendo RECORDS

SMALL PLANET

Music Notes

We design and construct electronic circuits which function electronically in a manner remarkably similar to the way that lower life-forms function psychologically. There is a comprehensive, mathematical science explaining it, called "Cybernetics," which is concerned with the Control and Communication in the Animal and Machine. It was first propounded by Prof. Norbert Wiener of M.I.T. who found that there are certain natural laws of behavior applicable alike to animals (including humans) and electronic machines.

In scoring FORBIDDEN PLANET - as in all our work - we created individual cybernetic circuits for particular themes and leit motifs, rather than using standard sound generators. Actually, each circuit has a characteristic activity pattern as well as a "voice."
Most remarkable is that the sounds which emanate from these electronic nervous systems seem to convey strong emotional meaning to listeners.

We were delighted to hear people tell us that the Tonalities in FORBIDDEN PLANET remind them of what their dreams sound like.
There were no synthesizers or traditions of electronic music when we scored this film, and therefore we were free to explore "terra incognito" with all its surprises and adventures.

Louis and Bebe Barron

ORIGINAL MGM SOUNDTRACK

FORBIDDEN PLANET

ELECTRONIC MUSIC BY

LOUIS & BEBE BARRON



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ORIGINAL MGM SOUNDTRACK

PRD-001



ELECTRONIC MUSIC BY
LOUIS AND BEBE BARRON

1. Main Titles - Overture
2. Deceleration
3. Once Around Altair
4. The Landing
5. Flurry of Dust - A Robot Approaches
6. A Shangri-La in the Desert/Garden with Cuddly Tiger
7. Graveyard - A Night with Two Moons
8. "Robby, Make Me a Gown."
9. An Invisible Monster Approaches
10. Robby Arranges Flowers, Zaps Monkey
11. Love at the Swimming Hole
12. Morbius' Study
13. Ancient Krell Music
14. The Mind Booster - Creation of Matter
15. Krell Shuttle Ride and Power Station
16. Giant Footprints in the Sand
17. "Nothing Like This Claw Found In Nature!"
18. Robby, the Cook, and 60 Gallons of Booze
19. Battle with Invisible Monster
20. "Come Back to Earth With Me"
21. The Monster Pursues - Morbius Overcome
22. The Homecoming
23. Overture Reprise

Composed and Produced by Louis and Bebe Barron
Liner Notes: Bill Malone
Additional Liner Notes: Mark Banning
Remix: Louis Barron
Album tape assembly and editing: Mary Ellen Kabat
Disc Mastering: Bob Hata

Editorial Suggestions: Adam Barron
Prepared for CD release by Mark Banning and Ford A. Thaxton
CD cover design and production by Mark Banning
Special Thanks To: Forrest J. Ackerman
Additional Special Thanks To Bill Malone and Isaac at Voyager for all their assistance,

SMALL PLANET

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PRD-001 FORBIDDEN PLANET
PRD-001 FORBIDDEN PLANET
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I'm in Love with My Computer



Dottie Burman

Featuring the hit
"Liberty's Lament"

Dottie Burman in I'm in Love with My Computer

(A Musical Revue of her Songs for Today, Romantic & Otherwise)

with Paul Greenwood & Shannon Wollman

Lyrics by Dottie Burman; Music by Dottie Burman, Robin Field & Rick Cummins

synthesizer: Paul Greenwood
Bill Conway
Tom McGrath
Larry Saltzman

1.	**Opening Numbers**	3:19
2.	**Have a Nice Day**	4:08
3.	**Perfect Picture**	3:16
4.	**I'm in Love with My Computer**	3:54
5.	**One Step Ahead**	2:36
6.	**I Never Come to these Places**	2:46
7.	**Sharing a House**	3:43
8.	**Liberty's Lament**	4:29
9.	**Jennie and Me**	3:40
10.	**In My Happy Home in HoHoKus**	3:33
11.	**If I'm not for Myself**	3:13
12.	**I Sing to My Plants**	3:07
13.	**Catered Divorce**	3:25
14.	**Don't Get Me Started**	2:16
15.	**Do You Know Where Your Children are Tonight?** Music: Dottie Burman	3:04
16.	**That's My Grandchild**	3:58
17.	**Is She Jewish?** Music: Rick Cummins	3:02
18.	**Two Little Kids in a Sandbox** Music: Robin Field	3:27
19.	**Goin' Fishin'** Dottie Music: Robin Field	2:24
20.	**I'm So Glad You're in My Life** Music: Robin Field	2:54

DB1926CD

Total time: 67 minutes

I'm in Love with My Computer

Songs for Today
Romantic &
Otherwise

Dottie Burman

with
Paul Greenwood &
Shannon Wollman



DB 1926CD
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Dottie Burman in I'm in Love with My Computer

(A Musical Revue of her Songs for Today, Romantic & Otherwise)

with Paul Greenwood & Shannon Wollman

Lyrics by Dottie Burman; Music by Dottie Burman, Robin Field (†) Rick Cummins(‡)

Paul Greenwood
Bill Conway
Tom McGrath
Larry Saltzman

Michael Ian
Curt Johnson
D.Bruce Stevens
Burtley Productions Inc.

wwwebstage.com/dottieburman



COMPACT disc DIGITAL AUDIO
DB1926CD

1.	Opening Numbers — Shannon, Dottie, Paul	3:19
2.	Have a Nice Day — Dottie	4:08
3.	Perfect Picture (†)	3:16
4.	I'm in Love with My Computer (†) — Dottie	3:54
5.	One Step Ahead — Paul, Dottie	2:36
6.	I Never Come to these Places — Shannon	2:46
7.	Sharing a House — Shannon, Paul, Dottie	3:43
8.	Liberty's Lament (†) — Dottie	4:29
9.	Jennie and Me — Dottie	3:40
10.	In My Happy Home in HoHoKus (†)	3:33
11.	If I'm not for Myself (†) — Dottie, Paul	3:13
12.	I Sing to My Plants	3:07
13.	Catered Divorce — Shannon	3:25
14.	Don't Get Me Started (†) — Shannon	2:16
15.	Do You Know Where Your Children are Tonight? — Paul, Dottie	3:04
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17.	Is She Jewish? (‡) — Dottie	3:02
18.	Two Little Kids in a Sandbox (†) — Shannon	3:27
19.	Goin' Fishin' (†)	2:24
20.	I'm So Glad You're in My Life (†) — Paul, Dottie, Shannon	2:54

Total time: 67 minutes

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Dottie Burman • I'm in Love with My Computer

Dottie Burman • I'm in Love with My Computer

Joe Charles
Buck Naked

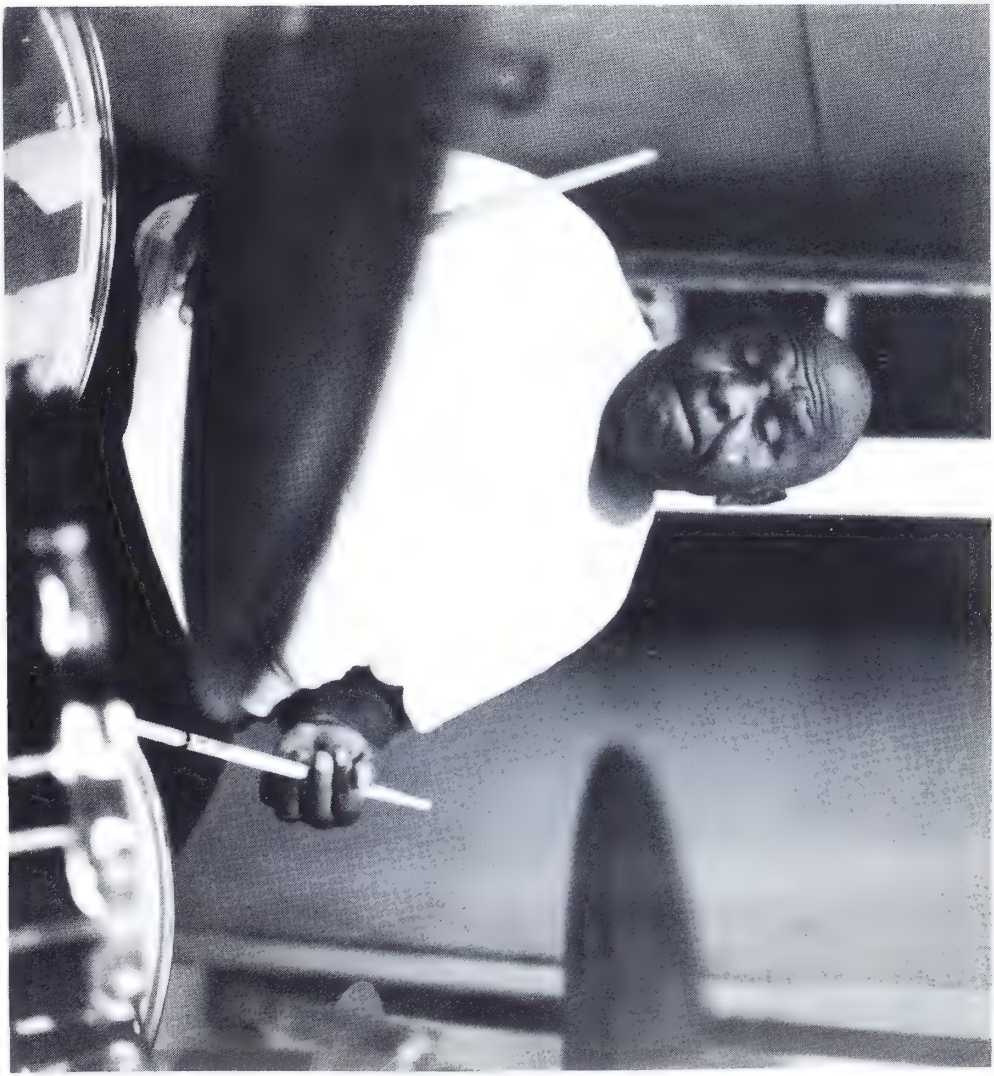


Joe Charles

Buck Naked

1. What is This Thing Called Love? – (8:08)
2. New York Eyes – (6:23)
3. Four In The Middle – (8:47)
4. Jump Start – (12:01)
5. St. Louis Strut – (4:41)
6. Buck Naked – (5:57)
7. This One – (6:22)
8. Cheryl – (5:19)
9. Cherokee – (7:56)
10. Body and Soul – (6:47)


1. What is This Thing Called Love? – (8:08)
2. New York Eyes – (6:23)
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4. Jump Start – (12:01)
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Vid Recordings
Vid-06
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disc
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℗©1993
David Parker (ASCAP)
Joe Charles
Buck Naked
6. Buck Naked – (5:57)
7. This One – (6:22)
8. Cheryl – (5:19)
9. Cherokee – (7:56)
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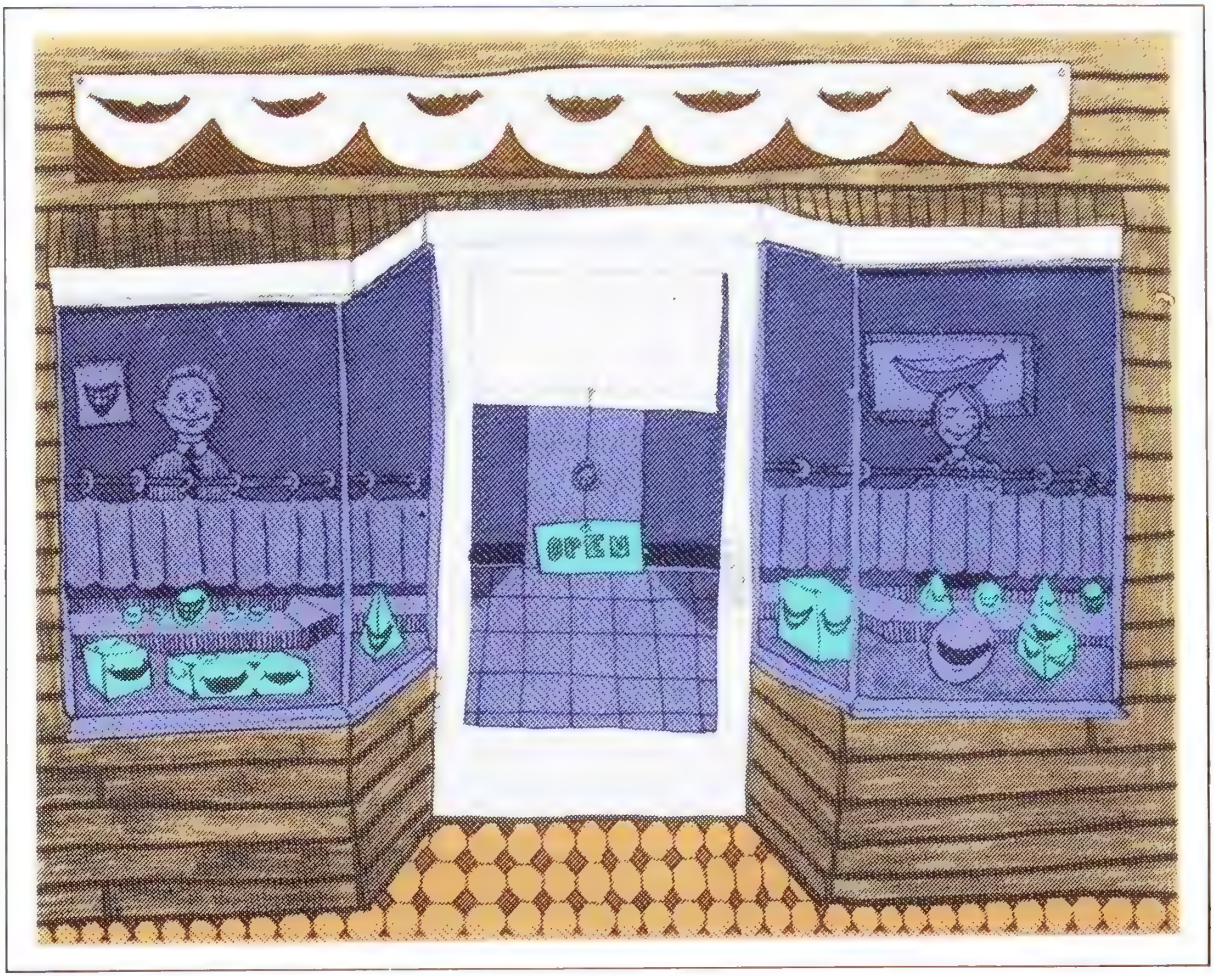
Joe Charles - Buck Naked Vid 06

DUOPHONIC STEREO

THE BEACH BOYS

Good Vibrations

SMILE



Source:
1 - 25 1967 Beach Boys, Smile outtakes, Final versions
26 - 27 1961 Brian Wilson and friends, studio

Line up:
Brian Wilson vocals.
Carl Wilson vocals, guitar.
Dennis Wilson vocals, drums.
Mike Love vocals.
Al Jardine vocals, guitar.


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THE BEACH BOYS
GOOD VIBRATIONS · SMILE
COMPACT
DISC
DIGITAL AUDIO
℗ 1992
LUNA
RECORDS
LU 9207
ARTISJUS
made in hungary
MUSIC SOURCE
PRODUCTION
1 SMILE PROMO ADVERT 2 GOOD VIBRATIONS, EXTENDED VERSION 3 BARNYARD, PART 1
4 DO YOU LIKE WORMS 5 THE OLD MASTER PAINTER 6 YOU ARE MY SUNSHINE 7 BICYCLE
RIDER 8 CAN'T WAIT TOO LONG 9 TONES 10 BARNYARD, PART 2 11 CABIN ESSENCE
12 OUR PRAYER 13 GEORGE FELL INTO HIS FRENCH HORN 14 HEROES AND VILLAINS,
EXTENDED VERSION 15 VEGA-TABLES 16 WIND CHIMES 17 MISS O'LEARY'S COW 18 FIRE
19 I LOVE TO SAY DA-DA 20 HOLIDAYS 21 SURFS UP, INSTRUMENTAL
22 SURFS UP, VOCAL BRIAN 23 CHILD IS FATHER TO THE MAN
24 HOME IS ON THE RANGE
25 WONDERFUL 26 BARBIE
27 WHAT IS A YOUNG GIRL MADE OFF

BEACH BOYS

GOOD VIBRATIONS - SMILE

1	SMILE PROMO ADVERT [WILSON]	0:57
2	GOOD VIBRATIONS, EXTENDED VERSION [WILSON, LOVE]	15:33
3	BARNYARD, PART 1 [WILSON]	0:57
4	DO YOU LIKE WORMS [WILSON]	4:00
5	THE OLD MASTER PAINTER [GILLESPIE, SMITH]	0:18
6	YOU ARE MY SUNSHINE [DAVIS, MITCHELL]	0:54
7	BICYCLE RIDER [WILSON]	0:28
8	CAN'T WAIT TOO LONG [WILSON]	1:49
9	TONES [WILSON]	0:59
10	BARNYARD, PART 2 [WILSON]	1:00
11	CABIN ESSENCE [WILSON, PARKS]	2:34
12	OUR PRAYER [WILSON]	1:10
13	GEORGE FELL INTO HIS FRENCH HORN [WILSON]	3:10
14	HEROES AND VILLAINS, EXTENDED VERSION, [WILSON, PARKS]	7:23
15	VEGA-TABLES [WILSON, PARKS]	3:37
16	WIND CHIMES [WILSON]	2:23
17	MISS O'LEARY'S COW [WILSON]	2:07
18	FIRE [WILSON]	2:02
19	I LOVE TO SAY DA-DA [WILSON]	3:02
20	HOLIDAYS [WILSON]	2:39
21	SURFS UP, INSTRUMENTAL [WILSON, PARKS]	1:41
22	SURFS UP, VOCAL BRIAN, [WILSON, PARKS]	2:07
23	CHILD IS FATHER TO THE MAN [WILSON, PARKS]	1:56
24	HOME IS ON THE RANGE [TRAD. ARR: WILSON]	2:18
25	WONDERFUL [WILSON]	2:10
26	BARBIE [MORGAN]	2:16
27	WHAT IS A YOUNG GIRL MADE OFF [MORGAN]	2:10

COMPACT DISC DIGITAL AUDIO

TOTAL TIME: 71:40

SOURCES:

TRACK 1 - 25: 1967, BEACH BOYS SMILE OUTTAKES, FINAL VERSIONS

TRACK 26 - 27: 1961, BRIAN WILSON AND FRIENDS, STUDIO

LINE UP:

BRIAN WILSON: VOCALS

CARL WILSON:VOCALS, GUITAR

DENNIS WILSON:VOCALS, DRUMS

MIKE LOVE: VOCALS

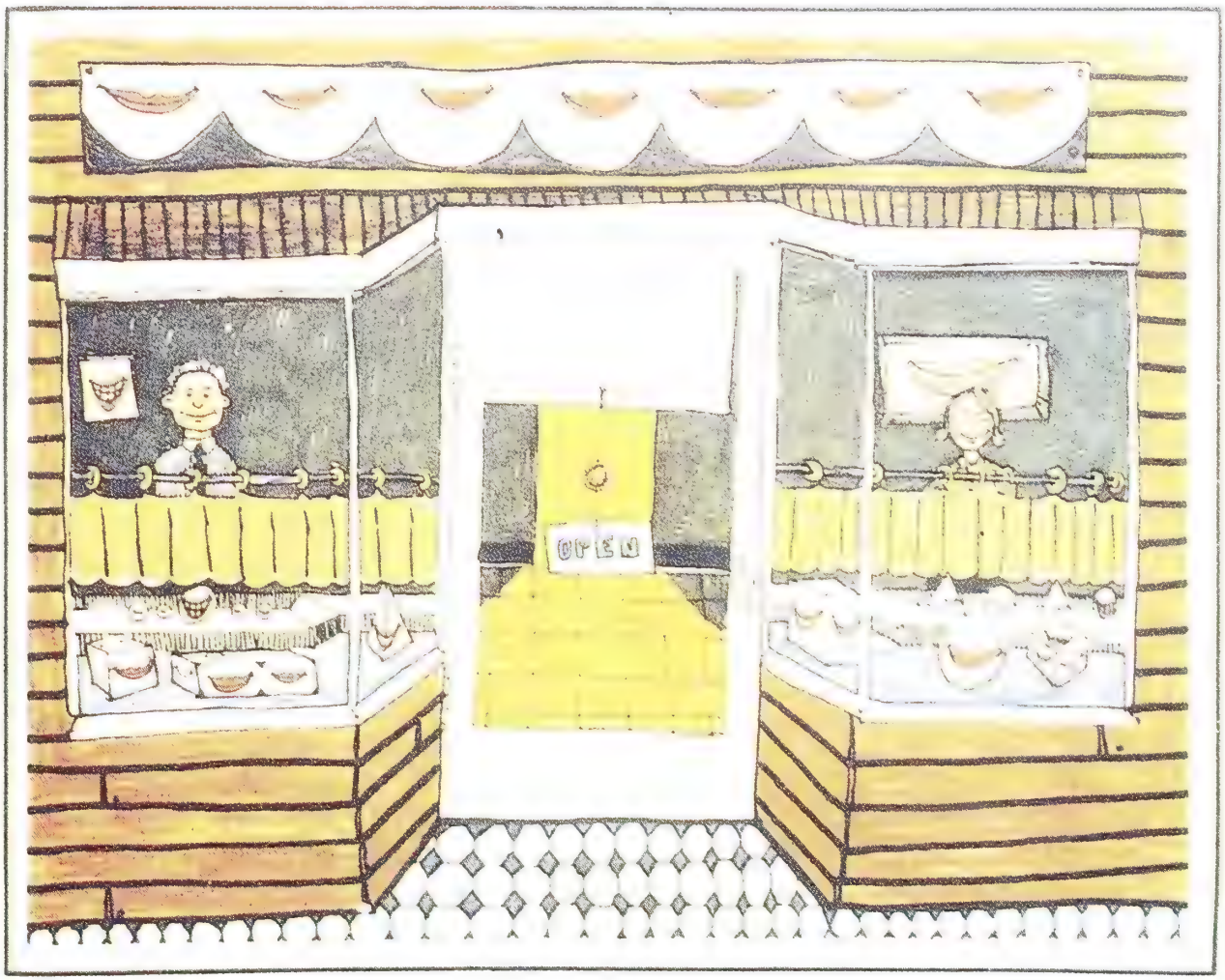
AL JARDINE: VOCALS, GUITAR

LUNA RECORDS

LU 9207

BEACH BOYS GOOD VIBRATIONS - SMILE LUNA RECORDS LU 9207

SMILE THE BEACH BOYS



DIMENSIONAL STEREO

BEACH BOYS

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Do You Like Worms
Wind Chimes
Heroes And Villians
Surf's Up
Good Vibrations
Cabin Essence

Wonderful
I'm In Great Shape
Child Is Father Of The Man
The Fle[illegible]
Vega Table
The Old Master Painter



T 2580 THE BEACH BOYS SMILE

T 2580 THE BEACH BOYS SMILE

1 Once Upon A Time (5:14)
2 Dream Come True (2:46)
3 The Integrator (3:36)
4 The Dance Of Forever (4:52)
5 I Love You (4:23)
6 As Above, So Below (5:04)
7 Heavenly Feeling (2:27)
8 The Imagination Machine (6:26)
9 Concentric Cycles (5:06)
10 Love Will Conquer All (7:48)
11 Going Down With The Ship (5:21)
12 The Radiant Blue (5:13)

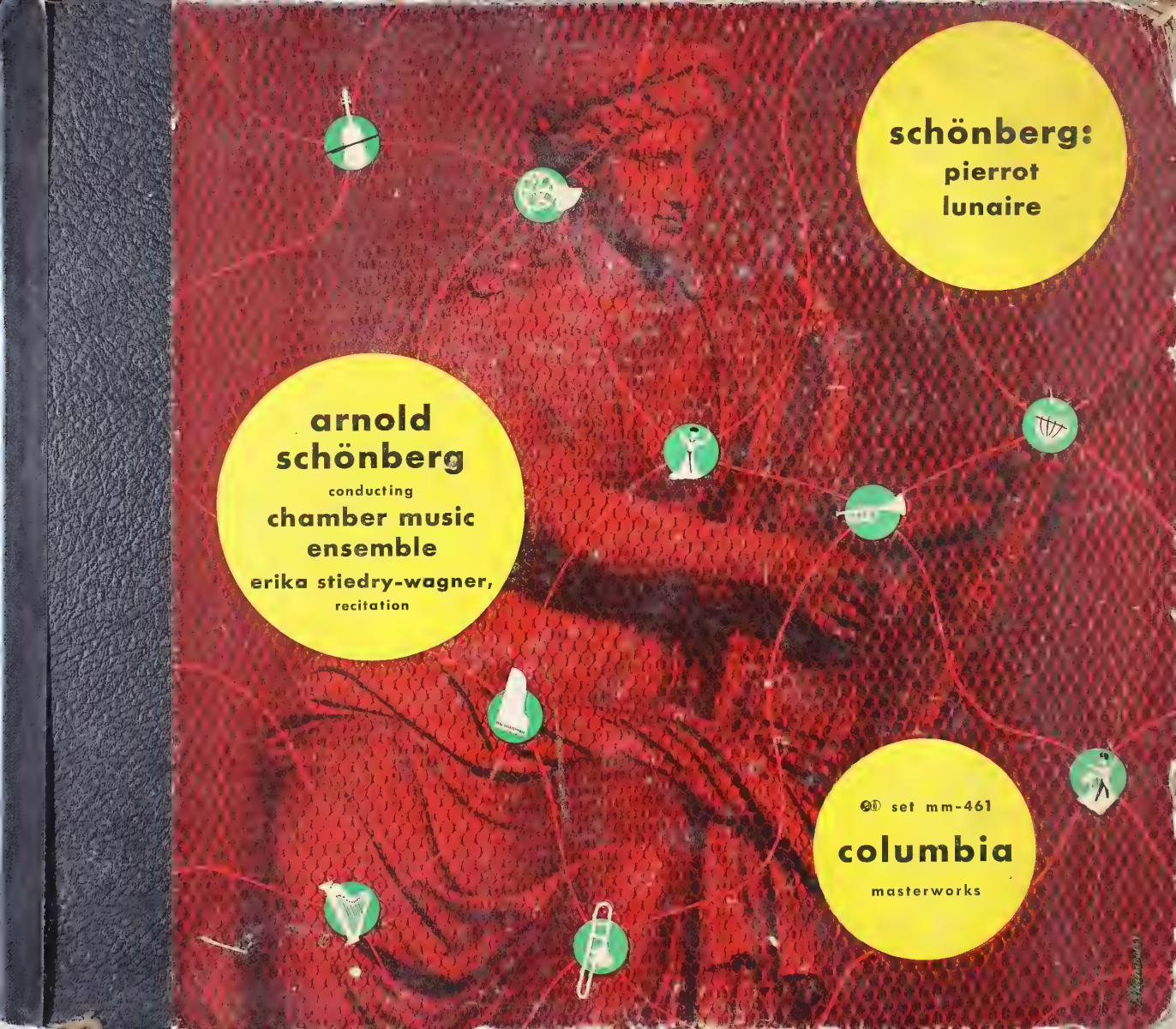




Lead Vocal on I Love You: Jeanne Loucks
Backing Vocals on As Above, So Below:
Eric Stenzinger
All arrangements, production, mixing, & programming:
Eric Stenzinger
Art Direction & production:
Maureen Stenzinger
Lyrics: Eric Stenzinger
Voice Special Support: Jean Lewis-Kurtz
Voice Special Support vol Business Office:
Da Nette Dickerson
Special Thanks To: Joan & David Weston,
Tracy Payne, Ludwig & Margaret
Stenzinger, Bernie & Al @ Bernie's
Guitar, Redding, CA, John Castorina @
Kick Music, Sacramento, CA, Bob Vestigas
@ J.D. Sharp @ Bananas @ Large, San
Rafael, CA, Disc Makers, Philadelphia, PA



AQUA ROCK


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lunaire
arnold
schönberg
conducting
chamber music
ensemble
erika stiedry-wagner,
recitation
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columbia
masterworks

SCHÖNBERG

PIERROT LUNAIRE

ARNOLD SCHÖNBERG, Conductor
Erika Stiedry-Wagner, Recitation
Rudolf Kolisch, Violin and Viola
Stefan Auber, 'Cello
Eduard Steuermann, Piano
Leonard Posella, Flute and Piccolo
Kalman Bloch, Clarinet and Bass Clarinet

COLUMBIA MASTERWORKS SET MM-461

In the history of the arts there are works of curious destiny. They are creations of small dimensions, often esoteric, and romantically vague. Their purpose is circumscribed. Yet, by some imponderable quality, they inspire more than a small circle of initiates, and become a center of attention and discussion. Often they exercise a subtle but lasting influence.

In literature such a work was Baudelaire's collection of poems, *Les Fleurs de Mal,* which, in Victor Hugo's words, created a "frisson nouveau," a new thrill. In painting, there was Manet's picture, *Le dejeuner sur l'herbe,*" which became a storm center in the Paris "Salon of the Rejected." In music, such a work is Schonberg's *Pierrot Lunaire*. It is a set of "thrice seven" melodramas, short poems by Albert Giraud, translated into German by Erich Hartleben. The scoring is extremely tenuous, employing the piano, flute (interchangeable with piccolo), clarinet (interchangeable with bass clarinet), violin (interchangeable with viola), and 'cello. The poems are not sung, but spoken along a given melodic line. The music is not necessarily a reflection or illustration of the text. At times it deliberately deflects from the meaning of the words in the poems. Thus in *Serenade* Pierrot is pictured as playing on the viola, but the setting is for 'cello, and when the word *pizzicato* occurs in the text, the 'cello continues to play *arco* (i. e., with the bow).

The idiom of *Pierrot Lunaire* is expressionistic. The subjective world of the moon-struck Pierrot is here made into a private reality, which a breath of oxygen would instantly destroy. Expressionism in poetry is reflected by integral chromaticism in music, with chromatic tones now crowding narrowly, then dispersing widely through several octaves, creating the feeling of tenseness or spaciousness, according to the design of each piece. This is the language of atonality: there is no determinable key, and the acoustically sharp intervals, major sevenths and minor ninths, prevail over milder dissonances. But this chromatic idiom does not yet constitute the logical system in which the twelve tones of the chromatic scale are arranged in a fundamental series. This twelve-tone technique was not elaborated by Schonberg until twelve years later.

The twenty-one pieces of *Pierrot Lunaire* were written between March 30 and September 9, 1912. It took forty rehearsals to bring the work to performance, which took place in Berlin on October 16, 1912. *Pierrot Lunaire,* like every epoch-making work, met with derision on the part of the music critics. The American correspondent for the *Musical Courier* described the music as "the most ear-splitting combination of tones that ever desecrated the walls of a Berlin music hall," and the critic of the *Boersen Courier* in Berlin exclaimed in mock horror: "If this is the music of the future, I pray my Creator not to let me live to hear it again."

1. *Mondestrunken* (Moonstruck) speaks poetically of the wine that the moon pours nightly on the waves of the sea, the wine that we drink with our eyes. The poem is set for piano, flute, viola, and 'cello.
2. *Colombine.* The poem extols the "pale blossoms of the moonlight, the white wonder roses." The scoring is for piano, flute, clarinet, and viola.
3. *Der Dandy* (Dandy). The poem treats the figure of Pierrot, the "silent dandy of Bergamo," standing by the fountain in moonlight. (Piano, piccolo, clarinet.
4. *Eine blasse Wäscherin* (A Pale Washerwoman The poem describes the whiteness of the washerwoman's arms and of the linen she washes at night. The scoring is for flute, clarinet, and violin, without piano accompaniment, marked "without any expression," and in pianissimo throughout.
5. *Valse de Chopin.* An atonal melodic pattern with a Chopinesque élan. The poem dwells on the melancholy charm of a waltz that is like a pale drop of blood coloring the lips of an ailing man. The scoring is for piano, flute, and clarinet, interchangeable with bass clarinet.
6. *Madonna.* A poet's appeal to the mother of all sorrows. (Flute, bass clarinet, and 'cello, with piano accompaniment in the last measures.
7. *Der kranke Mond* (The Sick Moon). Speaking voice with flute, in a nostalgic, but not tragic, poem of the desperately sick moon.
8. *Nacht* (Night). Subtitled *passacaglia,* which implies the constancy of the thematic pattern, the song is an invocation to the black night. The voice is assigned, by exception, three singing tones in the deep register. The accompaniment is for piano, bass clarinet, and 'cello.
9. *Gebet on Pierrot* (Prayer to Pierrot). The prayer to restore the gayety of life to one who

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is assigned, by exception, three singing tones in the deep register. The accompaniment is for piano, bass clarinet, and 'cello.

9. *Gebet an Pierrot* (Prayer to Pierrot). The prayer to restore the gayety of life to one who has forgotten how to laugh. Accompaniment for clarinet and piano.
10. *Raub* (Theft). Tale of Pierrot's nightly thieving after the ducal rubies, the bloody drops of bygone fame. For flute, clarinet, violin, and 'cello.
11. *Rote Messe* (The Red Mass). Pierrot's blasphemous Mass at eventide. Scored for piccolo, bass clarinet, viola, 'cello, and piano.
12. *Galgenlied* (The Song of the Gallows). The condemned man's vision of his last mistress, the withered hussy with a long neck, about to strangle him. Accompaniment for piccolo, viola, and 'cello and piano.
13. *Enthauptung* (Decapitation). Pierrot looking in deathly anguish at the unsheathed Turkish sword of the crescent moon, imagining himself being decapitated by it. Scored for bass clarinet, viola, 'cello and piano.
14. *Die Kreuze* (The Crosses). The poet's verses are the crosses on which he is bled. The speaking voice with piano accompaniment, later joined by flute, clarinet, violin and 'cello.
15. *Heimweh* (Homesickness). In nostalgic mood, Pierrot utters plaintive cries, like the sighs from an old Italian pantomime. Set for clarinet, violin and piano.
16. *Gemeinheit* (Outrage). Pierrot bores a hole in Cassander's skull, while his cries rend the air, stuffs his "authentic Turkish tobacco" into the hole, sticks a reed at the base of the skull, and puffs contentedly. Set for piccolo, clarinet, violin, 'cello and piano.
17. *Parodie* (Parody). A matron in love with Pierrot is cruelly exposed to light by the playful moon, aping her shining hairpins with its beams. Scored for piccolo, clarinet, viola, and piano.
18. *Der Mondfleck* (Moon-spot). Pierrot takes an evening walk in search of adventure, and the moon puts a white spot on his jacket, which will not come off even though Pierrot tries to scrub it off till early morning. Scored for piccolo, clarinet, violin, 'cello and piano.
19. *Serenade*. Pierrot saws away on his viola with a grotesquely long bow. When Cassander, enraged by this noise at night, bids him stop, he grabs him by the collar, and fiddles on his bald pate. Scored for 'cello and piano.
20. *Heimfahrt* (Journey Home). Subtitled *barcarolla*, the poem describes Pierrot's homeward journey southward to Bergamo, with the moonbeam for a rudder and a water lily for a boat. Scored for flute, clarinet, violin, 'cello and piano.
21. *O alter Duft* (Oh, Olden Fragrance). The poem recites the charm of old tales, which enchant the senses, and dispel the gloomy moods. Set for flute, clarinet, violin, 'cello and piano.

Arnold Schönberg sends the following note describing the recording of the work:

"The ensemble which recorded *Pierrot Lunaire* has been chosen with great care because of the high quality of preceding ensembles that played this piece. Eduard Steuermann, whose performance seems to be unsurpassable, was the first to play the piano part in 1912. He participated in almost all subsequent performances in Italy and France. He also belonged to the ensemble of the *Verein für musikalische Privataufführungen* (Society for Private Performances in Vienna), which, under the direction of Erwin Stein and my direction, played about one hundred performances in the last twenty years. Erika Wagner-Stiedry has performed the vocal part since that time, (with a few exceptions, of which I want to mention particularly the great Marie Gutheil-Schoder), and this proves the great satisfaction her performance has always given me.

"It may be interesting to mention that Hans Kindler, now conductor in Washington, D. C., was the first cellist who mastered the enormous difficulties of the 'cello part in an unforgettable manner. Other cellists who subsequently achieved world fame: Emmanuel Feuermann (with Klemperer conducting), Gregor Piatigorsky (with Arthur Schnabel at the piano, and Fritz Stiedry conducting), Benar Heifetz, the former 'cellist of the Kolisch Quartet, have played the 'cello part. I must not forget also the clarinet of Victor Polatschek, now of the Boston Symphony Orchestra.

"But a special word must be said about Rudolf Kolisch. I have to discount the fact that he is my brother-in-law; what counts is that he was my pupil; what counts still more is that he has played the violin and viola part in *Pierrot Lunaire* since 1921, together with Erika Stiedry and Eduard Steuermann; and what counts most is that he participated in every one of the two hundred rehearsals from the very beginning to the very end, although after the first five rehearsals he had no need for them for himself. He knows this music better than I myself know it, and I was indeed happy that he was the one who prepared the new ensemble for this recording.

"I, personally, may admit that my humble contribution to this recording is, perhaps, the spirit in which I composed the work, which is, of course, within the competence of the author. Among conductors who directed performances of *Pierrot Lunaire* are two composers, Darius Milhaud, Louis Gruenberg, the well-known German conductor, Hermann Scherchen, and two American orchestra leaders, Frederick Stock of Chicago and the great pioneer, Leopold Stokowski.

"Mr. Posella (flute), Mr. Kalman Bloch (clarinet) and Mr. Stefan Auber (cellist) have helped to keep the performance on a level satisfying to the most refined and critical connoisseur."

Notes by Nicolas Slonimsky

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STEREO PHONIC
TAEDO

Love me tonight

결·해피

oh, happy days

too busy

HEATHER HONEY

BAD MOON RISING



ROMEO & JULIET

로미오와 쥬리엣

대 도 레 코 — 드 사 제 작

탑튠 퍼레이드 15집

SIDE A

1. 걸 해피 <영화 '걸·해피' 주제곡>
   GIRL HAPPY.....Elvis Presley
2. 네 생각에 지쳐
   TOO BUSY.....Marvin Gaye
3. 게토의 버거
   IN THE GHETTO.....Elvis Presley
4. 영화 "로미오와 줄리엣"에서 사랑의 테마 곡
   ROMEO & JULIET....Henri Mancini
5. 헤더 허니
   HEATHER HONEY.....Tommy Roe
6. 눈물의 도시
   TEARDROP CITY.....The Monkees
7. 로-디
   LODI.....Creedence Clearwater Revival

SIDE B

1. 마(魔)의 달이 뜰때
   BAD MOON RISING.....Creedence Clearwater Revival
2. 러브 미 투나잇
   LOVE ME TONIGHT.....Tom Jones
3. 유닌
   ONE.....Three DogNight
4. 사랑의 집
   MY HOUSE ON THE HILL..Vicky
5. 써머 타임
   SUMMERTIME.....Vicky
6. 섬데이 맨
   SOMEDAY MAN.....The Monkees
7. 오 해피 데이스
   OH,HAPPY DAYS.....Edwin Hokins Singers

LODI

by Creedence Clearwater Revival

Just about a years ago, I set out on the road. Seekingny fame and fortune,Looking for a pot of gold.Things got bad and things got worse. I guess you know the tune
Oh, Lord,stuck in Lodi again.
Rode in on the Greyhound,I'll be walking out if I go,I was j ust passing through
Must be seven months or more.I ran out of time and money,Looks like they took my friends. Oh Lord, stuck in Lodi again.
The man for the magazine, Said I was on my way. Somewhere I lost connections
Ran out of songs to play, I came into town a one night stand.Looks like ,my plans fell through, Oh Lord, stuck in Lodi again
If I only had a dollar for every song I've sung,and everytime I've had to play while people sat there drunk.You know I'd catch the next train back to where I live
Oh,Lord. stuck in Lodi again
Oh,Lord. stuck in Lodi again

LOVE ME TONIGHT

by Tom Jones

I know that its late and I really must
leave you alone, but your good to hold
And I feel such a long way from home.
Yes, I know that our love is still new,
But I promise its gonna be true.
Please let me stay don't just send me away
Oh, no no

Ah tell me baby that you need me, say
you'll never leave me.Love me tonaght.
Hold me now my heart is aching and untill
dawn is breaking and love me tonight
Something is burning inside, something
that can't be denied. I can't let you out
of my sight. Darling love me tonight
Let me love you, baby let me love you to-
night
I waited for so long for a girl ofmy dream
to appear and now
I can hardly believe that you really are
here, here in my arms you belong
How can this feeling belong.

Darling be kind for i'm out of my mind
over you. Ah, tell me baby that you need
me, Say you'll never leave me
Oh, love me tonight.
Baby now that pain is stronger, I can't
wait moment longer, Love me tonight.
Something is burning inside
Something that can't be denied, I can't
let you out of my side,Darling love you
tonight, let me love you tonight
Baby let me love you, baby love me here
tonight, Love me tonight.

TEARDROP CITY

sung by the Monkees

'Bout as low as I felt in a long time
And I know that I did her wrong,did the
wrong thing, It's plain to see
She's down on me and I know she'llfeel that
way for a long time. I was high on top but
didn't know it,tell me why did I have to go
and blow it I used my lines too many times
And now I've got a badly nurt heart to show
it, Too me too long to discover
How much I really love her,how'd I ever end
up in this bag what a drag .
There she goes looking for greener clovers
[illegible]
And I suppose I never did get to know her
Ah teardrop city, teardrop city.

TOO BUSY THINKING ABOUT MY BABY

sung by Marvin Gaye

Heh heh, ha oh yeah, Oh listen to me people
I ain't got time to think about money or wha-
at it can buy. And I ain't got time to sit
and wonder what makes a birdie fly
And I don't have the time to think about
what makes a fiheel grow, and I never give
it a second thought where the rivers flow
Too busy thinking about my baby, oh yeah.
Said I ain't got time to discuss the weather
or how long it's gonna last
and I ain't got time to do no studying once
I get out of class. Fellin' ye I'm just a fe-
llow, Said I got a one track mind.
And when it comes to thinking 'bout anything
but my baby. I j ust don't have the time
Too busy thinking about my baby, oh yeah
and I ain't got time for nothing else
don't you know I'm too busy thinking about
my baby, Oh I ain't got time for nothing el-
se. Oh yeah, oh yeah, oh yeah.
all the diamonds and pearls in the world
Could never match her worth no no,
People tell you, I got heav-en right here
on earth. I'm just a fellow with a one,
one track mind. And when it comes to think-
ing 'bout anything but my baby
I just don't have the time, Too busy think-
ing about my baby. Oh and I ain't got time
for nothing else, Too busy thinking about
my baby.And I ain't got time for nothing
else.Too busy thinking about my baby
Ain't got time for nothing el-se, no,no,no
Too busy thinking about my baby,ain't got
time for nothing else no no,She's never hard
find, She's always on my mind.

SUMMERTIME

sung by Vicky

Summertime an' the livin is easy fish are
jumpin an' the cotton is high,Oh yo Daddy's
rich and yo Mommy's good looking
So hush little baby, don't you cry
One of these mornin's you goin to rise up
singin' then you'll spread your wings and
you'll take the sky
[illegible]
But till [illegible] morning [illegible] can
hurra you [illegible] Daddy a [illegible] mommy [illegible] by

BAD MOON RISING

by Creedence Clearwater Revival

I see a bad moon rising
I see trouble on the way
I see earthquakes and lightning
I see bad times each days
Don't go 'round tonight
It's bound to take your life
There's bad moon on the rise
I hear hurricanes a-blowin'
I know the end is coming soon
I hear rivers overflowin'
I hear the voice of rage and ruin
(Repeat Chorus)
Hope you got your things [illegible]
Don't you see the [illegible] to die.
Looks like we're in for nasty weather
One eye is taken for an eye
Don't go 'round tonight
It's bound to take your life
There's a bad moon on the rise
Don't come 'round tonight
It's bound to take your life
There's a bad moon on the rise.

IN THE GHETTO

[illegible]

As the snow flies,on a cold and gray Chic-
ago morn a poor little ba-by child is
born in the Ghetto and his mama cries,
Because if there's one thing she don't ne-
ed, it's another hungry mouth to feed in
the Ghetto
Now people don't you understand a child
[illegible]
he'll grow to be an angry young man someday,
take a look at you and me, we,too,
look the seed. Do we simply turn our heads
and look the other way?
While the world turnes and a hungry little
boy with the runny nose
Plays in the street as the cold wind broks
in the Ghetto, and his hunger burns
So he starts to roam the streets at night
and one night in desperation the young
man breaks away,he buys a gun and he ste-
als a car, he tries to run, but he don't
get far and his mama cries, as the [illegible]
gathers round, an angry young man
rides down in the street with a gun in his
hand in the Ghetto, and as her young man
dies,on a cold and gray [illegible] mornin'
another baby child is born in the Ghetto
and his [illegible]

MY HOUSE ON THE HILL

by Vicky

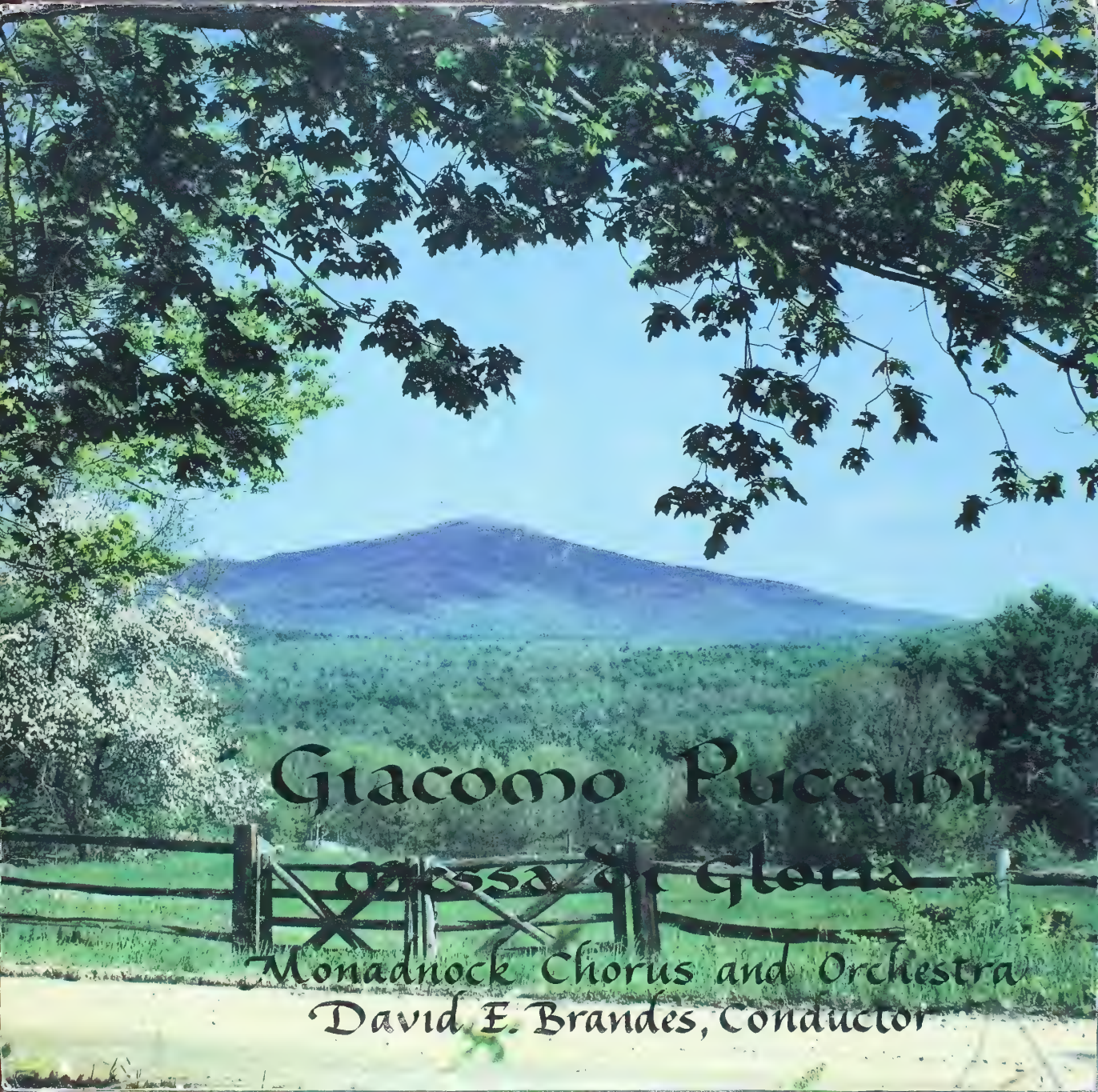
My [illegible]
You [illegible] alone so cold and still
[illegible] heart's bright and [illegible]
'Cause my love will keep me warm and tight
My house [illegible]
Has a welcome message on the wall
all my friends come on by
here they realize why time can fly
Two people share a life they're near each
other, each one is there with all their
heart and soul
when the cold wind blows
when the grass is green and when it snows
In my house you can tell
that the love is real and all is well
My house in my home
That's the reason why [illegible]
Though I grow very old
Always will my house mean more than gold
Two people share a life there near each
other, each one is there with all their
heart and soul, My house on the hill
There my heart's brought and light
'Cause my love will keep me warm and t. wi
'Cause my love will keep me warm and tight

GIRL HAPPY

[illegible] Elvis Presley

Girl happy, girl happy, girl happy
Can't you see every girl I see looks good
to me what a crazy way out way
To be I love a life nothing but beautiful
woman well, I'm girl happy yes, I'm girl
happy, can't you see every time I see pre-
tty face. My heart just head for outer
space I need a girl to make my life worth
living, yes,I'm girl happy yes, I'm girl
happy. Can't you see I've been like this
since I was just a baby boy first nurse
that ever rocked my cradle
Made jump for out sight I'm in a loving
mood tonight I love a life with nothing
But beautiful woman, well,I'm girl happy
Yes,I'm girl happy yes, I'm girl happy
Can't you see I've been like this since
I was j ust a baby boy first nurse
That ever rocked my cradle se jump for
Joy girl happy yes, I'm girl happy
Can't you see girl happy yes, I'm girl
happy yes, I'm girl happy,can't you see?

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Giacomo Puccini
Messa di Gloria
Monadnock Chorus and Orchestra
David E. Brandes, Conductor

GIACOMO PUCCINI
(1858–1924)

MESSA DI GLORIA

Side 1:
Kyrie – Gloria

Side 2:
Credo – Sanctus – Agnus Dei

* * *

JOHN K. HERPEL, *Tenor*

MONADNOCK CHORUS AND ORCHESTRA
Peterborough, New Hampshire

DAVID E. BRANDES, *Conductor*

PUCCINI, best known for his operas, was born in the ancient city of Lucca into a family of musicians who had composed sacred music as well as opera for four generations. Lucca's traditional Tasche festival, held every two or three years (until 1797) in connection with municipal elections, was the occasion for dramatic cantatas or short operas by the first Giacomo (1712-81), his son Antonio (1747-1832), and grandson Domenico (1771-1815). Domenico's son Michele (1813-1884), Puccini's father, composed at least two operas. But for four generations the family also provided musical direction and sacred composition for Lucca's Cathedral of San Martino, still considered Tuscany's most spectacular monument.

When Puccini's father died, the post of catnedral organist and choir master was earmarked for the five-year old upon reaching maturity, and his musical instruction began aided by a small city pension to help his mother care for her large brood of seven children. By age ten he was a choir boy and soon began playing the organ for churches in and around Lucca. His training continued at the Lucca Music Academy which his father had directed, but the youth at first showed little of his family's creative spark. In fact, he was a bit lazy about his studies.

In 1876 Puccini walked to Pisa to hear a performance of Verdi's *Aida*. "I felt that a musical window had opened for me," he later commented. Now recognizing his vocation as an operatic composer, he set himself to acquire the theoretical equipment he lacked, and began serious composition. The hard work culminated in his Mass for four voices and orchestra (dubbed *Messa di Gloria* only in modern times), written at age 18 as his graduation thesis from the Lucca Academy.

Though parts of the Mass were performed in 1878, its first full performance took place in Lucca on July 12, 1880. This was the Feast of San Paolino, Lucca's first bishop and patron saint, and legendary inventor of church bells. The Mass was well received, and led to his enrollment that fall in the Milan Conservatory where his teacher, Amilcare Ponchielli prompted him to write his first opera, *Le Villi* (1884).

From then on, Puccini's few choral works were overshadowed by his operas, while the score of the Mass was set aside and almost forgotten in the surge of operatic endeavor. Luckily, he mentioned it to a young Luccan he befriended in later years, Dante del Fiorentino. In 1951, Dante, by then a priest in America, returned to Lucca and resurrected the manuscript. The first modern performance of the work was given in Chicago in 1952. This performance by the Monadnock Chorus and Orchestra is the first known American recording.

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The work follows the standard liturgical form of the Mass, but Puccini was especially drawn by the dramatic possibilities of the *Gloria* and *Credo* and gave them extended development — nine sections of the *Gloria* alone. The melodic and theatrical qualities of his Mass clearly foreshadow Puccini's great operatic gifts. Indeed, he later borrowed from the lyric *Kyrie* for the church scene in Act I of *Edgar* (1889) and re-used the dance tune of the *Agnus Dei* as a secular madrigal in Act II of *Manon Lescaut* (1893). There are also certain debts to Verdi and other predecessors, as for example, in the opening lines of the *Credo*. But the vibrant choruses and colorful orchestra are Puccini's own, and make the Mass his best youthful work and most impressive church composition.

Joan Jessop Brewster

* * *

THE MONADNOCK CHORUS, founded in 1959, grew out of the Music Committee of the Monadnock Council of Churches, which presented an annual spring concert. In 1966 the Monadnock Chorus was incorporated as a volunteer, nonprofit organization with the purpose of encouraging "interest in, appreciation of, and benefit from the performance of choral and instrumental music under competent direction."

Based in Peterborough, New Hampshire, the chorus draws its volunteer singers, currently numbering more than 100, from some 25 towns in the Greater Monadnock region, located in the southern foothills of the White Mountains.

In the fall of 1981 the Monadnock Chorus expanded its outreach to the community by organizing the Monadnock Orchestra, founded by David E. Brandes for the primary purpose of accompanying the Chorus in performance.

THE MONADNOCK CHORUS AND ORCHESTRA offers its audiences the opportunity to hear outstanding choral and instrumental music of all periods and styles, composed by the great masters. It offers amateur singers, local instrumentalists and soloists the opportunity to participate in public performances of the highest quality.

Performances have been supported in part by grants from the New Hampshire Commission on the Arts and the National Endowment of the Arts.

* * *

DAVID E. BRANDES, *Conductor*, founder of the Monadnock Orchestra and Director of the Monadnock Chorus, holds a Bachelor of Music degree from New England Conservatory, and a Masters of Music degree from Boston University. He has conducted choral performances throughout New England, Germany, Austria, Switzerland and the Virgin Islands, and directed several Creative Arts Tours in Europe and Africa. Presently Mr. Brandes is Director of the Visual and Performing Arts Department at Franklin Pierce College, and Director of Music at All Saints' Parish in Peterborough, New Hampshire.

* * *

JOHN K. HERPEL, *Tenor*, is a practicing eye physician and surgeon in Claremont, New Hampshire. He was a member and soloist with the Duke Chapel Choir, Durham, North Carolina, while studying for his M.D. degree. He has performed in choral groups of the Philadelphia Orchestra and the Detroit Symphony. In New Hampshire he has also given solo performance for the Spring Oratorio Society, New London; the annual Walker Lecture Fund *Messiah* concerts in Concord; the Bel Canto Chamber Singers, Hanover; the Franklin Pierce College Union and Orchestra, and the Manchester Choral Society. He has coached and studied voice with Donald Cox of Colby-Sawyer College, and Lynn Coromel in Sutton, New Hampshire.

* * *

Photograph by Richard C. Johnson (Scene: Mt. Monadnock)
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This recording was made January 28, 1984 at the Peterborough Town House, Peterborough, New Hampshire, using the Sony PCM F-1 digital mastering system. Two omni-directional microphones (Nakamichi CM-1000) were used for chorus and orchestra, with a ribbon microphone (B&O 200) for the soloist. The record was cut from a 15 IPS Dolby A copy of the digital master.

(NR15418)

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第1面

1. サウンド・オブ・ミュージック……………
作詞 ハマーシュタインII
作曲 ロジャース
編曲 松本浩
演奏 ロミ・山田(歌)

2 エデンの東
作曲 ローゼンマン
編曲 松本浩
演奏 松本英彦クインテット

3 ハロー・ドーリー
作曲 [illegible]
編曲 塚原哲夫
演奏 ビクター・オーケストラ

4. 男と女
作曲 レイ
編曲 小山恭弘
演奏 沢田駿吾クインテット

5 モア
作曲 オリヴィエロ、オルトラニ
編曲 松本浩
演奏 [illegible]

6 タラのテーマ
作曲 スタイナー
編曲 松本浩
演奏 [illegible]・ビクター・オーケストラ

第2面

1. トゥ・ラヴ・アゲイン……………
作曲 ストロフ、シドニー
編曲 鈴木邦彦
演奏 中村八大クインテット

2 いそしぎ
作詞 [illegible]
作曲 [illegible]
編曲 小谷充
演奏 沢たまき(歌)

3 慕情
作曲 [illegible]
編曲 [illegible]
演奏 [illegible]

4 サウンド・オブ・サイレンス
作曲 [illegible]
編曲 佐藤允彦
演奏 [illegible]

5 禁じられた遊び
スペイン民謡
編曲 佐野雅美
演奏 [illegible]

6. トゥナイト……………
作詞 [illegible]
作曲 [illegible]
編曲 松本浩
演奏 ロミ・山田(歌)

第1面

[illegible] ド・ロジャースとオスカー・ハマーシュタイン2世の最後の [illegible]「ドレミの歌」と並んで、わが国でも記録的にヒットしました。アルプスの山々にこだまする歌声とともに、母をなくしトラップ大佐の厳格な教育によって育てられていた7人の子供たちとその家庭教師となったジュリー・アンドリュース扮するマリアとの愛と感動に満ちた美しい映画で、作品賞以下、5個のアカデミー賞を獲得しました。

2 エデンの東

旧約聖書にある、兄アベルを殺した弟カインの物語を、第一次大戦中のカリフォルニアに置き換えたスタインベックの小説を映画化した「エデンの東」の主題曲です。エリア・カザン監督によるこの映画は、シネマスコープ最初の芸術作品 [illegible] われながら突然の自動車事故で若くして世を去ったジェ [illegible]

3 ハロー・ドーリー

1964年1月から、ブロードウェイで2300回も上演され大評判となったミュージカルで、主演者キャロル・チャニングが [illegible] へん世話好きの主人公のドーリー未亡人は、気むずかし屋でケチな飼料製造工場長ホレスの仲人をしようとしますが、結局、自分が彼と結ばれてしあわせをつかむ――というスト [illegible] たちも歌い踊るこの場面は、劇中最高の見せ場です。最 [illegible] で映画化されまし [illegible]

4 男と女

1966 [illegible] アカデミー外国映画賞をも獲得した新鋭クロー [illegible] るフランス映画「男と女」の主題歌です。[illegible] したピエール・バルーが作詞し、[illegible] ス・レイが作曲したこの曲は、"ダ・バ [illegible] い新鮮なセンスが [illegible] 躍名をあげました。

5 モア

原曲は、全世界にショックをあたえたグァルティエロ・ヤコペッティ監督によるイタリアのドキュメント映画「世界残酷物語」のためにニーノ・オリヴィエロとリズ・オルトラーニが作曲したもので、映画がアメリカで公開された時、[illegible] ロディーの美しさにうたれたノーマン・ニューウェルが英詞を書き、「モア」という [illegible] て、"永遠よりも" [illegible] る人はいないのか [illegible]

6 タラのテーマ

[illegible] 女性スカーレット・オハラの情熱的な半生を描いたマーガレット・ミッチェルの長編小説「風と共に去りぬ」を、1939年、[illegible] ヴィアン・リー、クラーク・ゲーブルの名演で永遠の名作となり、さらに、[illegible] また南部の明るさを描写した壮大で抒情味豊かな名曲で、作曲は、ハリウッド映画音楽の元老マックス・スタイナーで [illegible]

第2面

1 トゥ・ラヴ・アゲイン

タイロン・パワー、キム・ノヴァク主演による映画「愛情物語」の主題歌で、ショパンの「夜想曲第2番変ホ長調」をモリス・ストロフとジョージ・シドニー [illegible] が編曲したものです。映画は、1930年代から40年代にかけてニューヨークを中心に全米で大変な人気があったピアニスト、エディ・デューチンの伝記で [illegible] デューチンは、すばらしい才能に恵まれ、たちまち [illegible] 精力を注ぎ [illegible] 世を風靡しましたが、病気のため若くして世を去りました。その彼が、生涯最も愛 [illegible]

2 いそしぎ

[illegible] れたこの曲は、ポール・フランシス・ウェブスター作詞、ジョニー・マンデル作曲で、1965年度アカデミー主題歌賞 [illegible] しました。いそしぎの飛び交う人里離れた海岸をバックに、自由奔放な性格の女流画家と誠実で謹厳な牧師とがくりひろげる [illegible] を綴 [illegible] 数多い映画音楽の中でも [illegible]

3 慕情

[illegible] ェニファー・ジョーンズとウィリアム・ホールデンの主演 [illegible] た女医との愛を描いた、女性向きのムードにあふれた映画「慕情」の [illegible] 1955年度アカデ [illegible] 内容で [illegible] 胸をゆさぶ [illegible] の代表的 [illegible]

[illegible] 優等の成績で大学を卒業 [illegible] とんな試練を [illegible] ガーファンクルによる美しいデュエットで歌われた [illegible] 彼らにとってこの映画の成功は、現在 [illegible] 地位を固めたきっかけとなり、現代における"断絶"を [illegible] たその詞も、高く評価されました。

5 禁じられた遊び

[illegible] 両親に死なれた少女 [illegible] で出会った少年 [illegible] 埋葬ごっこ [illegible] イエスと戦争の悲惨さを描いたフランス映画 [illegible] 映画史に永遠に名を残す傑作です。この曲は [illegible] に使用されたもので [illegible] 民謡ですが [illegible] 編曲 [illegible]

6 トゥナイト

[illegible] 983 [illegible] 物語」は、アメリカの持つさまざまな社 [illegible] われ、ロミオとジュリエットの現代版であり、70 [illegible] 描き出された画期的な作品で [illegible] 賞を受賞しました。わが国 [illegible] 1961年末から公開されたヒット [illegible] 映画中の挿入歌は、どれも優れたものばかりですが、中でも、甘いメロディーであることで「トゥナイト」は、その代表曲 [illegible]

韓國歌曲全史 제2집



봄처녀
先驅者
산들바람
玉笛
그이생각
사공의노래
제비
그리운내고향

뱃노래
아가을인가
어머니의마음
가려나
希望의나라로
봄이오면
山

視聽覺教育教材
認定畢 제카138호
中·高等學校用

UNIVERSAL RECORD CO. SEOUL KOREA

韓國歌曲全史 第二集

SIDE 1

1.	봄 처 녀	金 慈 璟	
2.	先 驅 者	李 仁 榮	
3.	산 들 바 람	金 天 愛	
4.	玉 笛	吳 鉉 明	
5.	그 이 생 각	李 明 淑	
6.	사 공 의 노 래	李 仁 榮	
7.	제 비	朴 魯 畯	
8.	그 리 운 내 고 향	[illegible] 愛	

SIDE 2

1.	뱃 노 래	李 東 振	
2.	아 가 을 인 가	[illegible] 通	
3.	어 머 니 의 마 음	[illegible] 子	
4.	가 려 나	[illegible] 愛	
5	希 望 의 나 라 로	[illegible] [illegible]	
6.	봄 이 오 면	[illegible] [illegible]	
7.	山	[illegible] [illegible]	

1. 봄 처 녀

李 殷 相 作 詩
洪 蘭 坡 作 曲

[illegible] 입었섰네
신으섰네
[illegible] 오시는고

2 님 [illegible] 가는 길에 내 심앙을 서나시나
이 심노 치오시나 행여 내게 오심인가
미앎고 어리석은양 내가몰이 볼가나

2. 先 驅 者

海 岸 作 詞
崔 南 作 曲

3. 산 들 바 람

[illegible] 세 영 作 詞
김 성 태 編 曲

달밝은 가을밤에 달밝은 가을밤에

4. 玉 笛

金 相 沃 作 詞
金 世 炯 作 曲

끝없이 맑은소리 천년을 먹음은채
떠스히 서린입김
상기도 남았거니 차라리 외로을 망성
뜻을 달리 하리오

5. 그 이 생 각

朴 泰 俊 作 詞
朴 泰 俊 作 曲

6. 사공의 노래

[illegible] 영 作 詞
[illegible] 坡 作 曲

7. 제 비

金 紫 月 作 詞
趙 斗 南 作 曲

하늘을 바라보던 제비 이지요
강가에서 비도는 물 이기에
살살부는 새벽에

8. 그리운 내고향

姜 小 泉 作 詞
金 大 伴 作 曲

3 밝은달 밝길에 영원한 모습
어머니도 저달을 보고계실까
그리운 내고향 정다운 내품

1. 뱃 노 래

1 어야드야 어허 허리
어기엿차 닻 감아라
엣니라아 살잤거라
나는 가네 새나라로
2 어이드야 어허 허리
어기엿차 닻 감아라
[illegible]
나는 가네 새나라로

李 光 洙 作 詞
金 世 炯 作 曲

3 어야드야 어허 허리
어기엿차 닻 감아라
어제가면 언제오나
기약없는 새나라로
4 어야드야 어허 허리
어기엿차 [illegible]
[illegible]
나는 가네

2. 아! 가을인가

가을인가 가을인가
이 [illegible] 가을 인가뵈

朴 [illegible]
朴 [illegible]

버슬일
고개숙이
[illegible]

3. 어머니의 마음

1 낳실때 괴로움 다잊으시고
기를제 밤 낮으로 애쓰는 마음
진 자리 마른 자리 갈아 뉘시며
손 발이 다 달도록 고생하시네
하늘아래 그 무엇이 넓다 하리오
어머님의 희생은 가이없어라
3 [illegible] 어머님의
아낌없이 일생을 자니위하여 살과 뼈를
인간의 그 무엇이 거룩하리오 어머님의

梁 桂 東 作 詞
李 興 烈 作 曲

2 어려선 안고 업고 얼러주시고
[illegible]
[illegible]
[illegible]
방위에 그무엇 놀다하리오
[illegible]
마음속엔 오직 한가지
깍아서 바치는 마음
사랑은 그지없어라

4. 가 려 나

1 끝없는 구름길 어디를 향하고
그네는 가려나 가려나
푸렵 사랑의 슬픔은 덧없이 [illegible] 잊건은 멀어라 멀어라
[illegible] 물은 빠르고 서름은 [illegible] 맘만이 아파라 아파라 아파라

金 [illegible]
[illegible]

2 가없은 바다의 외로운 배처럼

5. 希望의 나라로

1 배를 서어가자 험한 바다물결 저편 언덕에
신천 경계풀고 바람 시원한곳 희망의 나라로
푸렵 돛을 날아라 부는바람 맞아
물결넘어 앞에나가자

玄 濟 明 作 詞
[illegible] 作 曲

[illegible] 평등 평화 행복

2 발은 시냇가고 환한 새벽온나 종이 크게울어라
멀리 보이나니 푸른 들이로다 희망의 나라로

6. 봄 이 오 면

1 봄이 오면 산에 들에 진달레 피고
진달래 꽃 피는곳에 내 마음도 펴
건너 마을 젊은처자 꽃 따러 오거든
꽃만 말고 이 마음도 함께 따가주
3 나는야 봄이오면 그대 그리워 나는야 봄이오면 그대 그리워
종달새 되어서 말 젊은다오 진달레 꽃 되어서 웃어본다

閔 泰 人 作 詞
李 興 烈 作 曲

2 봄이 오면 하늘 위에 종달새 우네
종달새 우는 곳에 내 맘도 울어
나물캐는 아가씨야 새소리 듣거든
새만 말고 내 소리도 함께 들어주

7. 山

[illegible]
[illegible] 우노라네
아…… 아…… 아…

許 [illegible] 碩 作 詞
趙 斗 南 作 曲

2 [illegible]
[illegible]
아…… 아…… 아……
산에산에 살노라

[illegible]
[illegible]

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CANDIDE ® VOX

GLASS HARMONICA



CE 31007

CE 31007

MUSIC FOR GLASS HARMONICA · BRUNO HOFFMANN, Glass Harmonica

CANDIDE VOX

Side 1 — 28:25 Min.

BEETHOVEN: Romance in G Major *(2:00)*

NAUMANN: Duo in G Major for Glass Harmonica and Lute "Wie ein Hirt sein Volk zu weiden" *(10:30)*
with MICHAEL SCHAFFER, Lute

SCHLETT: Sonata in A Minor *(9:35)*

NAUMANN: Sonata in C Major *(6:08)*

Side 2 — 26:35 Min.

REICHARDT: Rondeau in B flat Major for Glass Harmonica, 2 Violins, Viola, Cello and Double-Bass *(8:46)*
with HERBERT ANRATH and WALTER ALBERS, Violins; ERNEST NIPPES, Viola; HANS PLUMACHER, Cello; GERT NOSE, Double-Bass

TOMASCHEK: Fantasie in E Minor *(9:40)*

ROLLIG: Rondo in A Major for Glass Harmonica and String Quartet *(8:16)*
with the KESSLER STRING QUARTET

Bruno Hoffmann, who has done more than any man living to revive the fascinating eighteenth-century art of "glass music," was born at Stuttgart, Germany, 15 September 1913. The son of a church-music director, he attended the Eberhard-Ludwigs-Gymnasium and was trained in piano and organ playing. But from the early age of sixteen, when he first encountered musical glasses, his life has been devoted to mastering their executant technique, resurrecting the masterpieces originally written in this medium, and fostering the composition of new works by contemporary composers. He is the authority chosen to write the article on the 'Glasharmonika' in the German encyclopedia "Musik in Geschichte und Gegenwart." The glass harp on which he performs is of his own design and construction, and with it he has appeared in recitals and as soloist in chamber and orchestral concerts all over the continent and the British Isles, in innumerable radio and television broadcasts, in several films — including a Benjamin Franklin documentary.

By R. D. DARRELL

AUDIOPHILIA is generally assumed to be a recent, exclusively electronic-age phenomenon, but a careful study of history reveals recognizable precedents. (Almost nothing under the sun ever is really new!) And among the ancestors of today's audiophiles not the least enthusiastic were those late eighteenth-century sound-fanciers bewitched by such oddly haunting, ethereal, "romantic" tonal qualities as those of the Aeolian (wind-blown) Harp . . . Viola d'Amore (and other instruments similarly fitted with "sympathetically" vibrating as well as bowed strings) . . . and — perhaps above all — by various forms of the Armonica or (Glass) Harmonica. Nor was the craze for the rubbed-glass medium's distinctively pulsating, wheezing, ringing, strangely unfocused and other-worldly *timbres* confined to a relatively few fanatical connoisseurs: many outstanding composers of the time (topped by Mozart and Beethoven) wrote specifically for the glass harmonica; at least two virtuoso executants, Marianne Davies (1744-92) and Marianne Kirchgessner (1770-1809), were immensely popular throughout their long European-concert careers.

Strictly speaking, the name of glass harmonica should be restricted to Benjamin Franklin's invention around 1761 of an instrument in which some 30 chromatically tuned glass bowls were mounted on a horizontal spindle rotated by a pedal-and-crank mechanism so that selected bowl-rims could be rubbed against the player's moistened fingers. Later a water-trough was added; later still keyboard-actuated arm-and-pad mechanisms were devised; but the basic principle of rubbed-glass-rim tone-production remained the same. It had been discovered in antiquity, undoubtedly, but it only began to be exploited for more-or-less serious artistic purposes earlier in the eighteenth century when several virtuosi (among them a Gluck still to win fame as an opera composer) gave concerts on the direct predecessor of the glass harmonica — the Musical Glasses, which were sets of individual glasses, tuned by partially filling with various amounts of water, and played by rubbing the rims with moistened finger-tips.*

The great vogue of the glass harmonica died out around 1830 and while the musical glasses continued to be played by occasional vaudeville performers and to be played-with by fascinated children everywhere, the serious musical literature either was forgotten or (as with Mozart's works) heard only in piano, celesta, etc., transcriptions for a century or so. It is only relatively recently that Bruno Hoffmann has revived, almost single-handedly, this literature in international concerts, recordings, broadcasts, and a filmed Benjamin Franklin documentary. What he plays is a Glass Harp of his own design and construction: a set of musical glasses, self- rather than water-tuned to the notes of a chromatic scale of almost four octaves, and of course played in the original manner of rubbing the rims with moistened finger-tips. His glasses are mounted closely together (on a wooden base which serves also as a resonator) so that he can play up to four notes simultaneously. His instrument thus eliminates the disadvantages of variable water tuning and fixed rotational rubbing speed of the glass harmonica proper, while it scrupulously retains the advantages of sensitive finger-control common to the musical glasses and non-keyboard types of the glass harmonica.

Side 1 . . . Band 1. Beethoven: *Romance in G.* What apparently was Beethoven's only composition calling for the glass harmonica lies buried in his nearly forgotten incidental music (1814) for Johann Friedrich Duncker's play *Leonora Prohaska.* It is No. 3 of the four pieces a *Melodrama* (*i.e.*, recitation to musical accompaniment) unlikely to be of great interest to non-German-speaking listeners. Hence, Bruno Hoffmann has substituted his own transcription of No. 2, the gently lilting *Romanze, "Es blüht eine Blume,"* originally scored for solo soprano with harp accompaniment. (And before any purist begins to complain about the use of a transcription here, he should be reminded of Beethoven's own example in this same *Leonora Prohaska* music, No. 4 of which is his own orchestration of the Funeral March movement from his Op. 26 Piano Sonata in A flat, published a dozen years earlier in 1802!)

. . . Band 2. Johann Gottlieb Naumann (1741-1801): *Duo in G, "Wie ein Hirt sein Volk zu weiden,"* for Glass Harmonica and Lute. In the years 1786-92 the Dresden Kappellmeister Naumann wrote a number of works for the glass harmonica, solo and in ensemble. Among the latter is the Quartet in C included in Hoffmann's earlier recorded recital (STDL501.110) and the present pastoralish duo-variations on a "Sheep May Safely Graze" folk-song, in which the more sharply focused, vibrant sonic qualities of plucked lute strings are piquantly contrasted with the characteristically soft, "breathy," pulsating tones of rubbed glass rims.

. . . Band 3. Joseph Schlett (1763-1836): *Sonata No. 1 in A minor.* Unmentioned in Grove's Dictionary and most musical reference works outside Germany, Schlett (according to information provided by Bruno Hoffmann) was a church musician and teacher in Munich who wrote two sonatas in 1804 for solo glass harmonica. Whatever his talents in other media, it is obvious that both the "linked sweetness long drawn out" of the romantically meandering, slow first movement here and the delicately dancing, faery-like brighter movement which follows demonstrate an apt ability to exploit the distinctive lavender-and-old-lace atmosphere of the musical-glass medium.

. . . Band 4. Naumann: *Sonata No. 9 in C.* This example of Naumann's compositions for glass harmonica solo, drawn from a set of 12 sonatas, appeals less frankly to the *Empfindsamkeit* so dear to rococo-era aesthetes, but it has the advantage of seeming less sentimentally old-fashioned to tougher present-day sensibilities. There is substantial musical interest in both the serious opening slow movement and the brighter hymn-like movement which follows — reminding us that Naumann was a skilled composer in all forms, particularly esteemed in his own day for his church music. To be sure, Mozart contemptuously dismissed one of Naumann's Masses as "very poor stuff!"; but on the other hand he always will be remembered more favorably as the composer of the magnificent "Dresden Amen" theme quoted in Wagner's *Parsifal* and in Mendelssohn's "Reformation" Symphony.

Side 2 . . . Band 1. Johann Friedrich Reichardt (1752-1814): *Rondeau in B flat* for Glass Harmonica, String Quartet, and Double Bass. Like his contemporary Naumann, Reichardt also was a prolific composer in all forms—and an author and editor as well. Kapellmeister first to King Frederick (the Great) of Prussia and then to his successor Friedrich Wilhelm II, Reichardt well may have written the present ensemble piece (c. 1786) for the particular pleasure or even personal participation of the latter royal patron—an expert cellist. Certainly the cello is the eloquent leading songster in these gently swaying, smoothly flowing *Andante-Allegretto-Andante* passages where the glass harmonica is used mainly for delicately gleaming tonal-nimbus decorations.

. . . Band 2. Johann Wenzel Tomaschek (1774-1850): *Fantasie in E minor.* Relish for the glass medium was not confined to Germany and Austria. The noted Czech composer and teacher Jan Václav Tomásek (to give his name its native form) memorialized both the glass harmonica and one of its most famous exponents in this musical *"Nekrolog"* or Obituary, of 1809, for Marianne Kirchgessner. And the poignant eloquence of this elegy is surely a worthy, as well as appropriate, tribute to the artist for whom Mozart specifically wrote the most famous of all glass-harmonica compositions, his K. 617 *Adagio and Rondo* and K. 617a (old K. 326) *Adagio* [both of which were included in Bruno Hoffmann's earlier recorded recital].

. . . Band 3. Karl Leopold Röllig (c. 1735-1804): *Rondo in A* for Glass Harmonica and String Quartet. Like Naumann, and unlike most other composers in this realm, Röllig was himself a virtuoso player of the glass harmonica and the inventor of an improved keyboard model. And this versatile Austrian composer and opera-house director also was the author of a book, *Ueber die Harmonike* (1787), as well as of another, *Ueber die Orphike* (1795), describing one of the several unusual types of piano which he invented. As in his *Quintet in C minor* [included in Hoffmann's earlier recorded recital], Röllig patently writes with exceptionally idiomatic skill for the glass harmonica and seems better aware than most other composers of its limitations. For the most part he is careful to alternate — and contrast — solo passages with passages for the strings alone; it is only rarely and briefly that a *tutti* combines the two rather imiscible *timbre*-types.

**As a cautionary note, it might be added that an instrument called the Glaschord uses a different method of tone-production: its glass strips or bars are struck by hand-held or keyboard-actuated hammers. And of course the best-known Harmonica nowadays is a mouth-blown little reed organ which has no relationship whatever to the Glass Armonica or Harmonica.*

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RÖLLIG: Rondo in A Major for Glass Harmonica and String Quartet
with the KESSLER STRING QUARTET

BRUNO HOFFMANN, Glass Harmonica

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Can also be played
MONO

Side 1 — 28:25 Min.

Band 1: LUDWIG VAN BEETHOVEN: Romance in G Major (2:00)

Band 2: JOHANN GOTTLIEB NAUMANN: Duo in G Major (10:30)

Band 3: JOSEPH SCHLETT: Sonata in A Minor (9:35)

Band 4: JOHANN GOTTLIEB NAUMANN: Sonata in C Major (6:08)

Side 2 — 26:35 Min.

Band 1: JOHANN FRIEDRICH REICHARDT: Rondeau in B flat Major for Glass Harmonica, 2 Violins, Viola, Cello and Double-Bass (8:46)

Band 2: JOHANN WENZEL TOMASCHÈK: Fantasie in E Minor (9:40)

Band 3: KARL LEOPOLD RÖLLIG: Rondo in A Major for Glass Harmonica and String Quartet (8:00)

Bruno Hoffmann, who has done more than any man living to revive the fascinating eighteenth-century art of "glass music," was born at Stuttgart, Germany, 15 September 1913. The son of a church-music director, he attended the Eberhard-Ludwigs-Gymnasium and was trained in piano and organ playing. But from the early age of sixteen, when he first encountered musical glasses, his life has been devoted to mastering their executant technique, resurrecting the masterpieces originally written in this medium, and fostering the composition of new works by contemporary composers. He is the authority chosen to write the article on the 'Glasharmonika' in the German encyclopedia "Musik in Geschichte und Gegenwart."

By R. D. DARRELL

AUDIOPHILIA is generally assumed to be a recent, exclusively electronic-age phenomenon, but a careful study of history reveals recognizable precedents. (Almost nothing under the sun ever is really new!) And among the ancestors of today's audiophiles not the least enthusiastic were those late eighteenth-century sound-fanciers bewitched by such oddly haunting, ethereal, "romantic" tonal qualities as those of the Aeolian (wind-blown) Harp . . . Viola d'Amore (and other instruments similarly fitted with "sympathetically" vibrating as well as bowed strings) . . . and — perhaps above all — by various forms of the Armonica or (Glass) Harmonica. Nor was the craze for the rubbed-glass medium's distinctively pulsating, wheezing, ringing, strangely unfocused and other-worldly *timbres* confined to a relatively few fanatical connoisseurs: many outstanding composers of the time (topped by Mozart and Beethoven) wrote specifically for the glass harmonica; at least two virtuoso executants, Marianne Davies (1744-92) and Marianne Kirchgessner (1770-1809), were immensely popular throughout their long European-concert careers.

Strictly speaking, the name of glass harmonica should be restricted to Benjamin Franklin's invention around 1761 of an instrument in which some 30 chromatically tuned glass bowls were mounted on a horizontal spindle rotated by a pedal-and-crank mechanism so that selected bowl-rims could be rubbed against the player's moistened fingers. Later a water-trough was added; later still keyboard-actuated arm-and-pad mechanisms were devised; but the basic principle of rubbed-glass-rim tone-production remained the same. It had been discovered in antiquity, undoubtedly, but it only began to be exploited for more-or-less serious artistic purposes earlier in the eighteenth century when several virtuosi (among them a Gluck still to win fame as an opera composer) gave concerts on the direct predecessor of

the glass harmonica — the Musical Glasses, which were sets of individual glasses, tuned by partially filling with various amounts of water, and played by rubbing the rims with moistened finger-tips.*

The great vogue of the glass harmonica died out around 1830 and while the musical glasses continued to be played by occasional vaudeville performers and to be played-with by fascinated children everywhere, the serious musical literature either was forgotten or (as with Mozart's works) heard only in piano, celesta, etc., transcriptions for a century or so. It is only relatively recently that Bruno Hoffmann has revived, almost single-handedly, this literature in international concerts, recordings, broadcasts, and a filmed Benjamin Franklin documentary. What he plays is a Glass Harp of his own design and construction: a set of musical glasses, self- rather than water-tuned to the notes of a chromatic scale of almost four octaves, and of course played in the original manner of rubbing the rims with moistened finger-tips. His glasses are mounted closely together (on a wooden base which serves also as a resonator) so that he can play up to four notes simultaneously. His instrument thus eliminates the disadvantages of variable water tuning and fixed rotational rubbing speed of the glass harmonica proper, while it scrupulously retains the advantages of sensitive finger-control common to the musical glasses and non-keyboard types of the glass harmonica.

Side 1 . . . Band 1. Beethoven: *Romance in G.* What apparently was Beethoven's only composition calling for the glass harmonica lies buried in his nearly forgotten incidental music (1814) for Johann Friedrich Duncker's play *Leonora Prohaska.* It is No. 3 of the four pieces — a *Melodrama (i.e.,* recitation to musical accompaniment) unlikely to be of great interest to non-German-speaking listeners. Hence, Bruno Hoffmann has substituted his own transcription of No. 2, the gently lilting *Romanze, "Es blüht eine Blume,"* originally scored for solo soprano with harp accompaniment. (And before any purist begins to complain about the use of a transcription here, he should be reminded of Beethoven's own example in this same *Leonora Prohaska* music, No. 4 of which is his own orchestration of the Funeral March movement from his Op. 26 Piano Sonata in A flat, published a dozen years earlier in 1802!)

. . . Band 2. Johann Gottlieb Naumann (1741-1801): *Duo in G, "Wie ein Hirt sein Volk zu weiden,"* for Glass Harmonica and Lute. In the years 1786-92 the Dresden Kappellmeister Naumann wrote a number of works for the glass harmonica, solo and in ensemble. Among the latter is the Quartet in C included in Hoffmann's earlier recorded recital (STDL501.110) and the present pastoralish duo-variations on a "Sheep May Safely Graze" folksong, in which the more sharply focused, vibrant sonic qualities of plucked lute strings are piquantly contrasted with the characteristically soft, "breathy," pulsating tones of rubbed glass rims.

. . . Band 3. Joseph Schlett (1763-1836): *Sonata No. 1 in A minor.* Unmentioned in Grove's Dictionary and most musical reference works outside Germany, Schlett (according to information provided by Bruno Hoffmann) was a church musician and teacher in Munich who wrote two sonatas in 1804 for solo glass harmonica. Whatever his talents in other media, it is obvious that both the "linked sweetness long drawn out" of the romantically meandering, slow first movement here and the delicately dancing, faery-like brighter movement which follows demonstrate an apt ability to exploit the distinctive lavender-and-old-lace atmosphere of the musical-glass medium.

. . . Band 4. Naumann: *Sonata No. 9 in C.* This example of Naumann's compositions for glass harmonica solo, drawn from a set of 12 sonatas, appeals less frankly to the *Empfindsamkeit* so dear to rococo-era aesthetes, but it has the advantage of seeming less sentimentally old-fashioned to tougher present-day sensibilities. There is substantial musical interest in both the serious opening slow movement and the brighter hymn-like movement which follows — reminding us that Naumann was a skilled composer in all forms, particularly esteemed in his own day for his church music. To be sure, Mozart contemptuously dismissed one of Naumann's Masses as "very poor stuff!"; but on the other hand he always will be remembered more favorably as the composer of the magnificent "Dresden Amen" theme quoted in Wagner's *Parsifal* and in Mendelssohn's "Reformation" Symphony.

Side 2 . . . Band 1. Johann Friedrich Reichardt (1752-1814): *Rondeau in B flat* for Glass Harmonica, String Quartet, and Double Bass. Like his contemporary Naumann, Reichardt also was a prolific composer in all forms—and an author and editor as well. Kapellmeister first to King Frederick (the Great) of Prussia and then to his successor Friedrich Wilhelm II, Reichardt well may have written the present ensemble piece (c. 1786) for the particular pleasure or even personal participation of the latter royal patron—an expert cellist. Certainly the cello is the eloquent leading songster in these gently swaying, smoothly flowing *Andante-Allegretto-Andante* passages where the glass harmonica is used mainly for delicately gleaming tonal-nimbus decorations.

. . . Band 2. Johann Wenzel Tomaschek (1774-1850): *Fantasie in E minor.* Relish for the glass medium was not confined to Germany and Austria. The noted Czech composer and teacher Jan Václav Tomášek (to give his name its native form) memorialized both the glass harmonica and one of its most famous exponents in this musical *"Nekrolog"* or Obituary, of 1809, for Marianne Kirchgessner. And the poignant eloquence of this elegy is surely a worthy, as well as appropriate, tribute to the artist for whom Mozart specifically wrote the most famous of all glass-harmonica compositions, his K. 617 *Adagio and Rondo* and K. 617a (old K. 326) *Adagio* [both of which were included in Bruno Hoffmann's earlier recorded recital].

. . . Band 3. Karl Leopold Röllig (c. 1735-1804): *Rondo in A* for Glass Harmonica and String Quartet. Like Naumann, and unlike most other composers in this realm, Röllig was himself a virtuoso player of the glass harmonica and the inventor of an improved keyboard model. And this versatile Austrian composer and opera-house director also was the author of a book, *Ueber die Harmonike* (1787), as well as of another, *Ueber die Orphike* (1795), describing one of the several unusual types of piano which he invented. As in his *Quintet in C minor* [included in Hoffmann's earlier recorded recital], Röllig patently writes with exceptionally idiomatic skill for the glass harmonica and seems better aware than most other composers of its limitations. For the most part he is careful to alternate — and contrast — solo passages with passages for the strings alone; it is only rarely and briefly that a *tutti* combines the two rather immiscible *timbre*-types.

**As a cautionary note, it might be added that an instrument called the Glasschord uses a different method of tone-production: its glass strips or bars are struck by hand-held or keyboard-actuated hammers. And of course the best-known Harmonica nowadays is a mouth-blown little reed organ which has no relationship whatever to the Glass Armonica or Harmonica.*

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CENTRAL METHODIST COLLEGE
CAPPELLA CHOIR
Dr. Luther [illegible], Conductor

Murgas y más murgas de Panamá



Toby Muñoz

CBS

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Murgas y más murgas de Panamá

Lado A

1 Esther
2 La murga del Supermercado Gago
3 La Cucaracha
4 El Camaleón
5 La Leche
6 Rita Cecilia

Lado B

1 La murga del Seco Herrerano
2 La Gallina
3 Abusadora
4 Pollo Bobo
5 El Bim Bim
6 Todo es para tí

Dirección y producción
Toby Muñoz

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Video Centro

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Director de Arte
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GEORGE CRUMB

Makrokosmos, Volume I

Twelve Fantasy-Pieces after the Zodiac for Amplified Piano

DAVID BURGE, piano



Makrokosmos, Volume I wa
friend David Burge
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Ma
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dieses Fallen
("And in the
stars down
there is one
his hands")

H-71293 (Stereo)



GEORGE CROMB



Tony McCashen & Don Dunn

and a good beginning
in Indiana
which took place
on the eager brink
of a lazy day . . .

and cats and candles,
choirs in Little Rock, Ark.
and grape leaves
stuffed . . .

To Dunn, finding McCashen was like "tripping through a door and falling softly to the floor to find a hundred dollar bill marked 'yours.'"

McCashen shines on Dunn—"His reflections are of all designs and shades and come in many colors, at times so bright, I'd have sworn he had caught the sun sleeping and stole it away in his pencil."

Dunn: I listen to music too much. One shouldn't listen to music. One should make music.

McCashen: (Nods in silent, equal agreement.)

The words come spewing out . . . a lot to listen to . . . tumbling down like gold from the hills. And all the while the music rocks and there's a brass horn to underscore the complexity of what means.

They are Dunn and McCashen . . .

Side One

ALRIGHT IN THE CITY
2:34

DON'T BE LATE, BE FRIENDS
2:52

I WAS HIGH (On Something)
3:20

THE COWBOY
3:09

JUST ONE GOOD WOMAN
3:15

Side Two

MAN ON THE CORNER
2:40

SO LONG ROSIE PLUM
2:32

SEE THE LADY WAITING
3:32

I AM
2:55

LIVE TILL YOU LOVE/FIRST TIME I SAW YOUR FACE
5:44

All songs composed by Don Dunn and Tony McCashen (except "First Time I Saw Your Face" composed by Don Dunn Tony McCashen Mac Emerson John) and published by Colgems Music Corp.—ASCAP

Arranged by Toxey French
Horns arranged by Jim Horn
Recorded by Jerry Barnhart at Larrabee Sound
Cover Photo: Richard Edlund
Graphics: George Osaki

PRODUCED BY TOXEY FRENCH
FOR MR. BONES PRODUCTIONS

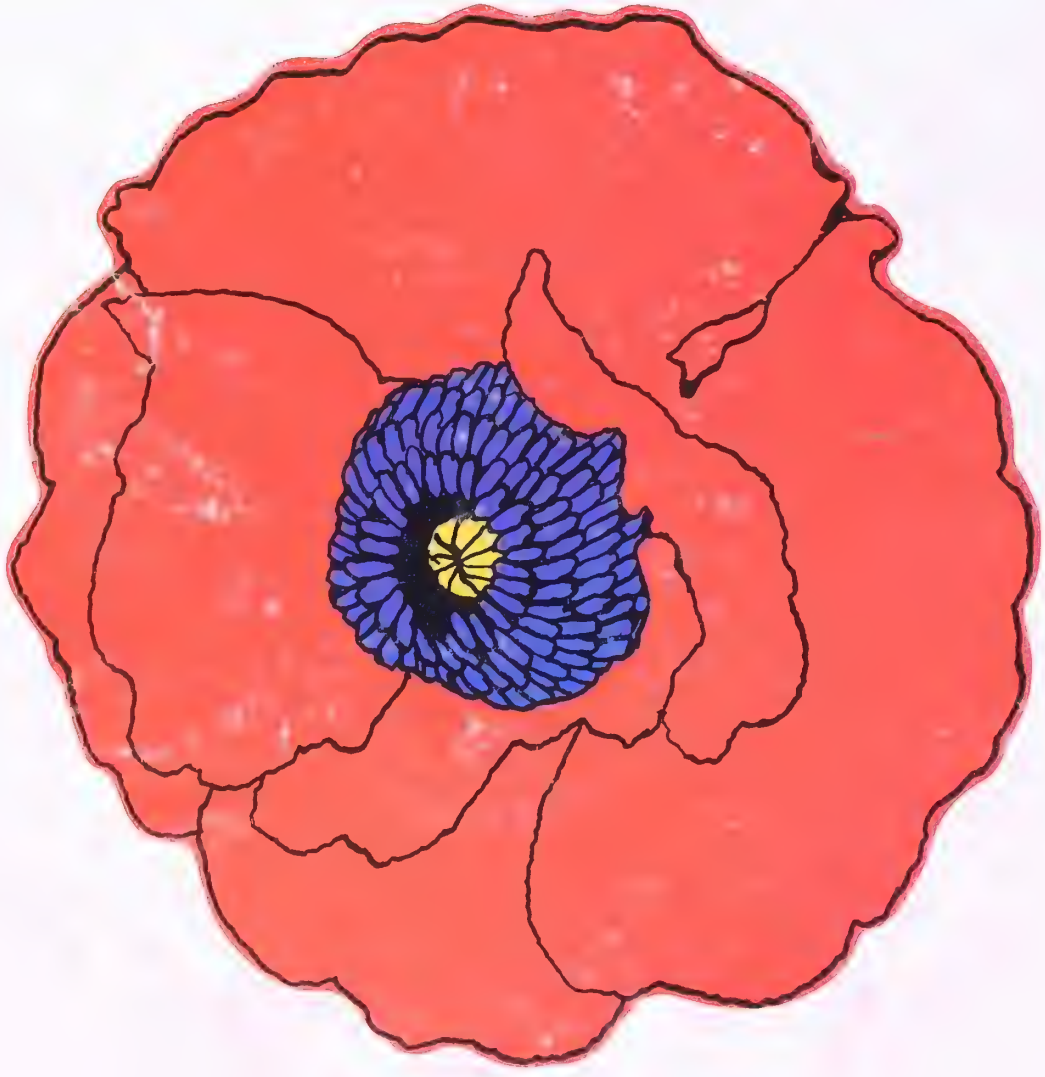
JOAN BARNES—Recording co-ordinator

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"THE HIGH COST OF WRITING PAPER"

by

Dr. Robert T. Ketcham

Recorded during the
Cedarville College Chapel
March 10-14, 1969

RECORDED PUBLICATIONS COMPANY

THE INSIGHTS

This Little Light of Mine



THE INSIGHTS

Side I

1. **THIS LITTLE LIGHT OF MINE,** unknown
2. **LET THE LOWER LIGHTS BE BURNING,** Phillip Bliss
3. **I MET THE MASTER,** Mosie Lister*
4. **THREE CROSSES,** Mosie Lister*
5. **INSIDE THE GATE,** J. D. Summer
6. **BORN TO SERVE THE LORD,** Bud Chambers
7. **KEEP ON THE FIRING LINE,** unknown

Side II

1. **I'VE BEEN TO CALVARY,** William Gaither*
2. **HOW GREAT THOU ART,** Carl Boberg
3. **NEITHER DO I CONDEMN THEE,** Carol & Jimmy Snow
4. **LOVEST THOU ME,** William Gaither*
5. **THE OLD RUGGED CROSS AND I BELIEVE,*** **IN A HILL CALLED MT. CALVARY,** George Benard & William Gaither
6. **I WILL SERVE THEE,** William Gaither*

*SESAC

What kind of a name can four people starting a quartet choose that has not already been used? That was our thought as we tried to find a name for ourselves. We considered what kind of music we wanted to sing and the way in which to sing it, and we came to an agreement that INSIGHT was what we wanted.

Because it was 1970, we realized that our music had to be up to date yet it had to carry the gospel message to those who listened to it.

We hope and pray that as you listen you will receive insight into the truth of the gospel through music.

"For God so loved the world, that he gave His only begotten Son, that whosoever believeth in Him should not perish but have ever lasting life." John 3:16

THE INSIGHTS

Jane Smith — Lynne Dittmer
Dave Smith — Mike Dittmer
DRUMS — EARL COTSY
BASS — GENE MARTINEZ
PIANO — MIKE DITTMER
Musical arrangements by Mike Dittmer

NAZARENE BIBLE COLLGE
Colorado Springs, Colorado 80901

STEREO

BACK PORCH SINGIN'



The Younger Brothers Band

ASM-469

Montagne
RECORDS

SIDE I

Eastbound And Down
I Don't Wanna Be Your Friend Anymore
Back Porch Singin'
Bitter They Are, Harder They Fall
A Man From Wheeling

SIDE II

Old-Fashioned Lady
Midnight Choir (Mogen David)
Mr. D J
Today
I Can't Understand Where I Belong



THE FANTASTIC YOUNGER BROTHERS BAND . . . Singers, Songwriters, Musicians and Entertainers personified.
My first introduction, musically, to THE YOUNGER BROTHERS BAND was in February of 1980. I listened to one cut of their album and I was an instant fan. What so astonished me about the group was their unique harmony. It was the smoothness of family harmony, similar to the harmony of the Glassers, the Browns and the Gatlins. This is most unusual in a group not family related. Immediately I began playing their album on Big Rig Country. Within a short time their music had made a tremendous impact in the area. Their popularity soared and they became one of the most requested country artists on the show. I am proud to have been a small part of their illustrious success. This bodacious album, BACK PORCH SINGIN', gives proof of the great talent and versatility of THE YOUNGERS . . . bluegrass, gospel, and the music they sing best . . . country! As their namesakes of a century ago gained notoriety in this country, so will THE YOUNGER BROTHERS BAND of the 1980's, except their notoriety will be that of best group in country music.

[illegible]
WCTC Big Rig Country
Ephrata, Pa.

Hi Fans
I'm Bob Gallion. A lot of you may know me as a [illegible] talker. I have spent my [illegible] all this time I have only met a few [illegible] great . . . one is Patti Page [illegible] BAND. To me, THE YOUNGER BROTHERS BAND is so much more. [illegible] sound. [illegible]

[illegible]
WHUC

THE YOUNGER BROTHERS BAND
Denny Sweigart—Second Tenor, Guitar
Hoagie Strother—First Tenor, Guitar
Don Hall—Baritone, Bass Guitar, Guitar
Terry Gehman—Bass, Keyboards, Strings, Harp
Rod Kamp—Percussion
Special thanks to George Rowe—Pedal Steel Guitar.

PRODUCED BY THE YOUNGER BROTHERS BAND, 1980
Photography by Don Eckert
Recorded at Atlantic Sound, Marietta, Pa.
Engineered by Dave Kalmbach
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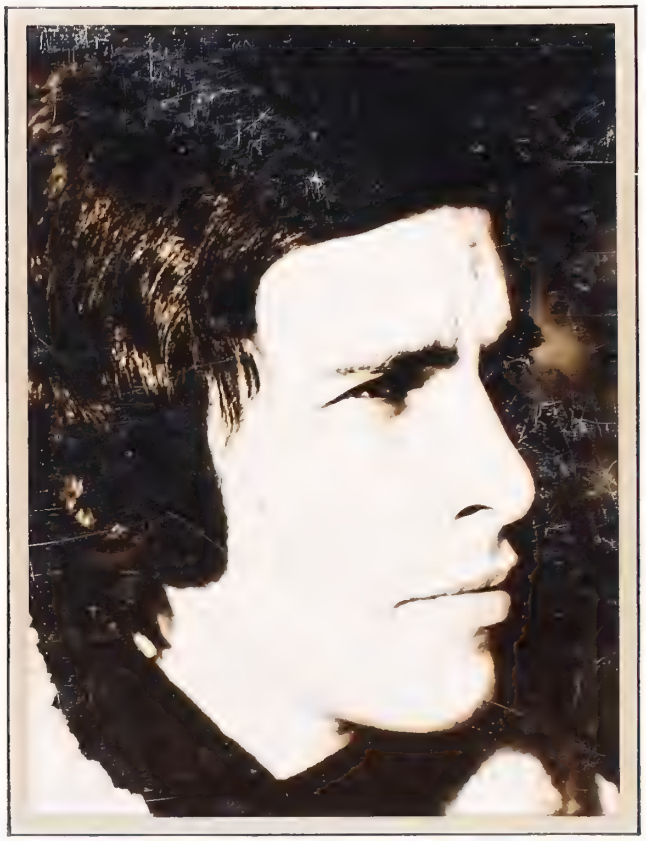
LITHO IN U.S.A.

MIKE CORBETT & JAY HIRSH

with HUGH McCRACKEN







SIDE ONE

1. [illegible]
2. UNTOLD DIAMONDS
JAY HERSH TIME: [illegible]
3. FLY WITH ME
JAY HERSH TIME: [illegible]
4. SEASHORE
JAY HERSH TIME: [illegible]
5. AGATHA'S RAVEN
MIKE CORBETT
JAY HERSH TIME: [illegible]
6. GOODNIGHT MY LADY
JAY HERSH TIME: [illegible]

SIDE TWO

1. THE MIGHTY EMERALD
JAY HERSH TIME: [illegible]
2. ANNIE'S A WIZARD
JAY HERSH TIME: [illegible]
3. BALTIMORE LADIES
JAY HERSH TIME: [illegible]
4. SWEET VIRGINIA
JAY HERSH TIME: [illegible]
5. BUTTERFLY DAY
JAY HERSH TIME: [illegible]
6. DRUSEN GET
[illegible]
JAY HERSH TIME: [illegible]
7. FOAM SONG
JAY HERSH TIME: [illegible]

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JAY HERSH ... ACOUSTIC GUITAR AND VOCALS
ROBERT McCRACKEN ... [illegible]
JOHN SIOMOS ... DRUMS

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Side 1 Suggested Cuts	Length Of Cut
☐ **Reality** Mighty Three Music/Mack Music (BMI)	5:39
☐ **Me And Mrs. Jones** Mighty Three Music (BMI)	3:09
☐ **Sippin' And Tippin'** Mighty Three Music/Mack Music (BMI)	4:54
☐ **[illegible]p De Bump** [illegible] Three Music/Mack Music [illegible]ace (BMI)	3:15

Side 2 Suggested Cuts	Length Of Cut
☐ **I Love You Camille** Turtle Head Pub. Co. (BMI)	5:20
☐ **Little O's** Rose Tree Music, Andrea Music (ASCAP)	5:56
☐ **Girl Talk** Curtom Music Corp. (ASCAP)	5:06
☐ **Close Your Face** Mighty Three Music/Mack Music (BMI)	4:46

ALL ABOUT.



Monk Montgomery

Monk Montgomery—now generally hailed as the greatest jazz bassist of our time—was already 29-years-old when he dropped by at the rehearsal of his famous brother Wes and decided that playing the bass "might be nice."

Monk made up for lost time quickly, because three weeks later, he had his first bass playing gig at an after hours bar in hometown Indianapolis. Realizing he had a monster by the tail, he started practicing like crazy. He was doing hard labor on the late shift at the local foundry and rehearsing after work in his room where he would practice until he was asleep on his feet

All that practicing paid off when Lionel Hampton's band came to town, and Hamp heard him play. It was the early 50's, the heyday of the Be-Bop era, and Hampton's band included giants like Mingus, Clifford Brown and Art Farmer Monk could hardly believe the offer that Hamp made him

It was with Hamp's band that Monk started playing electric bass and cultivated his own special sound on it. Touring the States and the continent, Monk built a following which today is still going strong

Monk's never stopped moving since those early days—with some of the best bands in the land. Now, Monk resides in Las Vegas and still performs regularly

Monk's [illegible] the Gamble Hill Be[illegible] across the beginning [illegible] for his music [illegible] the go-[illegible] at P[illegible] master producer Bobby Martin who has worked with The O'Jays MFSB Harold Melvin's Blue Notes and Billy Paul to name a few. Monk combines his 20 years of musical experience with a fresh approach to the bass as a melodic instrument. On songs like **Me & Mrs. Jones** and the evocative title song, **Reality,** Monk turns his bass into a solo voice that speaks of many moods

The combination of talents on **Reality** has created a work that crosses all the boards: it's jazz, it's R&B, it's pop [illegible] great music

Cellist

KERMIT MOORE

Raymond Jackson Piano



Filipi Orlando is one of Mexico's greatest artists.
After a noteworthy career in art, Orlando served as an ambassador.
This picture was on exhibition in the Pan American Union building
in Washington, D.C. and is now in a private collection.

Performance Records

The Black Artists Series

"Sonata in D Major, Opus 58"
Felix Mendelssohn

"Music For Cello and Piano"
Kermit Moore

"Song Without Words, Opus 109"
Felix Mendelssohn



Photo: Peter Basch

KERMIT MOORE

FELIX MENDELSSOHN
SONATA IN D MAJOR, Opus 58

Felix Mendelssohn was born in 1809 in Hamburg, Germany, The *Sonata for Cello and Piano in D Major, Op. 58* is one of his mature works. The first movement dons a robust, rhythmic triplet figure to support its main theme. The second theme, though gentler, relies on the same spine for its energy. Second movement: This Scherzo-like song contrasts a playful melody and a wistful one as a naïve conversation between the Cello and the Piano. The form of the third movement is that of a doxology and sermon. It ends with the cello striking twelve pizzicati while the piano plays the theme. This depicts the hour of the midnight mass. It is followed without a break by the Finale which moves with rapid, relentless urgency toward a typical Mendelssohnian symphonic ending.

KERMIT MOORE
MUSIC FOR CELLO AND PIANO

This work is in three movements preceded by an introduction. The introduction contains all of the principal rows or series that are developed throughout the work. The series form groups of transformations. The groups are multiplicands that transform into product-functions. Contiguous tones of a series are sometimes struck simultaneously on the cello resulting in close vibrations that form beats or waves. The beats increase from one to seven per second as the intervals approach one another at a distance of less than a whole-tone, reaching their greatest intensity at a spacing of less than a quarter tone. The *Allegro* is built upon the first three series of the *Introduction.* Cello and Piano exchange multiplicands liberally until they reach an ultimate product-function transformation. The *Aria* is a non-serial modus. It grows out of the fourth introductory series in a chromatic group. It has the character of a Spiritual, voiced equally by the two instruments. The *Toccata* serves as the megagroup transformation. The rates of change of the functions, the rhythmic underpinnings on this movement, bind all of the series of the *Introduction* constituting a virtuoso touch-piece for the two instruments. The role of the rhythm in the *Toccata,* and in the *Allegro* as well, is totally thematic. It forms a dominant group in the structure of the work.

FELIX MENDELSSOHN (1809-1847)
SONG WITHOUT WORDS, Opus 109

Mendelssohn composed this work for Cello and Piano in 1824. It is a touching, melodic piece that is thoroughly idiomatic for cello. Along with the *D Major Sonata* that also appears here, Mendelssohn composed another sonata for these instruments and a set of variations.

KERMIT MOORE / Cello

Kermit Moore, cellist, has concertized throughout the United States and has been heard with major European orchestras, such as the Orchestra de la Suisse Romande, the Concertgebouw of Amsterdam, the National Radio Symphony of Paris, the Belgian National Orchestra and several Scandinavian, Dutch and French orchestras. He has concertized in the Far East and Africa as well.

No American cellist has done more for contemporary music in general and American music in particular than Kermit Moore. He has given recitals of modern music at New York's Lincoln Center, Carnegie Recital Hall and in universities throughout the United States and in major European cities.

In addition to being a virtuoso cellist, Mr. Moore is also well known as a conductor and composer. He has conducted in New York's Philharmonic Hall and had the honor of conducting the New York Festival Orchestra in the General Assembly Hall of the United Nations. As a composer his works include compositions for symphony orchestra; solo works for cello; a flute sonata; a timpani concerto and two string quartets.

A man of unusually widespread activities and interests, Mr. Moore was one of the founders and conductors of the Symphony of the New World. He and his wife, Dorothy Rudd Moore, who is one of the most prominent women composers in the United States, are two of the five founders of the Society of Black Composers. His extensive research has brought to light the works of many composers, past and present.

Mr. Moore's teachers include Felix Salmond in New York; Paul Bazelaire, Nadia Boulanger and Georges Enesco in Paris

RAYMOND JACKSON / Piano

Raymond Jackson, the recipient of many awards and fellowships, earned a Doctor of Musical Arts Degree at the Juilliard School in New York City. He was a winner in the Marguerite Long competition in France and in the Tenth International Competition in Rio de Janeiro as well. Dr. Jackson has been a member of the Faculty of the University of Rhode Island, Concordia College in Bronxville, New York, and is presently Associate Professor of Music at Howard University in Washington, D.C. His early studies were at the New England Conservatory from which he graduated Summa cum laude and received the George W. Chadwick Medal awarded to the outstanding graduate. Dr. Jackson, who was a pupil of Mme. Ania Dorfmann at the Juilliard School, has concertized in Europe, with tours in Germany, France, Austria, Greece, England and Sweden. He gives many concerts throughout the United States each season and frequently makes tours in South America

Recorded at Coordinated Sound Studios; New York Art Polhemus, Engineer
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1980
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SIDE I

KERMIT MOORE
Cello

RAYMOND JACKSON
Piano

FELIX MENDELSSOHN — Sonata in D Major, Opus 58
Allegro assai vivace
Allegretto scherzando
Adagio
Molto allegro e vivace

SIDE II

KERMIT MOORE
Cello

RAYMOND JACKSON
Piano

KERMIT MOORE — Music for Cello and Piano
Introduction and Allegro
Aria
Toccata

FELIX MENDELSSOHN — Song Without Words, Opus 109

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Pianist

LEON BATES



Hiroshi Honda was a Japanese artist,
born in Hawaii and died in New York.
His works have been exhibited with much acclaim.
The art work here is from a private collection.

Performance Records™

The Black Artists Series™

LEON BATES / Pianist
CRESCENDO RECORDS

"Sonata Tragica, Opus 45 in G Minor"
Edward MacDowell

"Sonatina"
Maurice Ravel

"Ballade, Opus 47 in A♭ Major"
Frederick Chopin

"Barcarolle, Opus 60 in F♯ Major"
Frederick Chopin



LEON BATES

EDWARD MacDOWELL
SONATA TRAGICA, Opus 45 in G Minor

Edward MacDowell was born in New York City in 1861. His family had the means to send him to Paris at the age of fifteen to study at the Paris Conservatory. After three years in Paris he left for Germany for further study. There he remained for many years engaged in concertiz ing and teaching as well as composing. His chief musical influence was his teacher of Composition, Joachim Raff (1822-1882), and Edvard Grieg, whom he admired greatly. MacDowell did eventually return to the United States becoming for a time Professor of Music at Columbia University.

The *Sonata Tragica* is the first of four piano sonatas written by MacDowell. It is clearly the most ambitious of the sonatas. The First Movement is somber and brooding. Its rich harmonies are very much in the Raff-Grieg tradition. The character of the music is defined by octave scale patterns, especially in the lower register, and by dramatic sequences of trills. The Second Movement boasts a witty theme, made taut by an uneven meter and a brisk rhythm, striving for a carefree character. An undercurrent of angst remains, however, giving the music a melancholy nature. The Third Movement has a tragic, dirge-like theme The movement typifies MacDowell's European acculturation. It is one of the finest examples of his architectural abilities and his harmonic understanding. It is at once a martial and funereal song. The Fourth Movement, marked Allegro eroico, is alternately ominous and heroic It never succeeds in ridding itself of the tragic, serious quality of the first movement. Rays of sunlight break through at intervals, but the struggle is too great. The somberness prevails. MacDowell considered making a symphonic piece of this sonata. Although he never put the idea into action, the deed was later done by Modest Altschuler with the enthusiastic approval of MacDowell's widow, Marian, the founder of the MacDowell Colony for creative people in Peterborough, N.H

MAURICE RAVEL (1875-1937)
SONATINA

The year 1905 was an extremely productive one for the French composer, Maurice Ravel. It was during that year that he composed his *Alborado del Gracioso,* the *Introduction and Allegro for Harp, Flute, Clarinet and String Quartet; Miroirs;* and the *Sonatina* that is recorded here. Actually, the first movement was written in 1903 for a competition that failed to materialize. Molded in the impressionistic discipline championed by Debussy and Ravel himself, the work is important for demonstrating the widely variegated tonalities of the piano and the extent to which far flung harmonic odysseys can alter the character of the instrument. The compactness of the work is impressive. The use of major and minor seconds in abundance laces harmonies out of which fluent melody takes form.

FREDERICK CHOPIN (1810-1849)
BALLADE, Opus 47 in A flat Major

This work was composed in 1840 and is the third of Chopin's four famous Ballades. The term, Ballade, is loosely used and has less than uniform significance to composers. With Chopin there is a metric similarity in all of his Ballades. This, however does not create a same ness amongst them. The *Ballade in A flat Major* is declamatory and bold with a great deal of introspective poetry. This form proved to be a muscular one for Chopin. The Ballades make very frequent appear ances on programs of piano recitalists

FREDERICK CHOPIN (1810-1849)
BARCAROLLE, Opus 60 in F# Major

The term, Barcarolle, is most closely translated as a "boat-song." Chopin chose this popular form for this composition and mostly adhered to the peculiar qualities of boat songs. The requirement, stylistically, was to pace the rhythm with a 6/8 meter. Chopin wrote his work in 12/8, essentially honoring the tradition. The effect of the rocking of a boat or gondola is the basis for the metric pacing. Chopin, who composed the *Barcarolle* three years before his death, has struc tured a work that is far reaching in its melodic amplitude and dramatic flavor.

LEON BATES / Piano

Leon Bates has emerged on the music scene as a major artist. His sensational debuts with the Philadelphia Orchestra, Atlanta Symphony, Florida Symphony and in recitals at the Kennedy Center have won for him the respect attributed to a handful of artists.

Born in Philadelphia, Leon Bates has established himself as a leading pianist of his generation. His study of piano began at the age of six and continued at the Settlement Music School under Irene Beck. Later, he studied with Natalie Hinderas at Temple University's College of Music By the time he was nineteen, he was winning prizes.

Among the awards to his credit are the National Association of Music Teachers' Collegiate Artists Competition award, the National Association of Negro Musicians' prize for piano, and the Symphony of the New World Auditions. He also won the prestigious Philadelphia Orchestra competition, affording him his first opportunity to perform with that orchestra. Several years later, in 1974, Mr. Ormandy again invited him to perform with the orchestra in Philadelphia, Baltimore and Washington

Mr. Bates is known as an artist with warmth and personality and a presence that fills the concert hall. He has performed at Carnegie Hall, the Kennedy Center (with the National Symphony, Philadelphia Orchestra and in recital on three occasions), the Academy of Music in Philadelphia, Jordan Hall in Boston and Zellerbach Hall in California

His performance with the New Orleans Philharmonic of a concerto written by Roger Dickerson called *The New Orleans Concerto* was filmed for broadcast nationwide in 1978

Leon Bates' busy concert schedule has included appearances at Carnegie Hall, the Kennedy Center, Jordon Hall in Boston, and the Academy of Music in Philadelphia. He has appeared as a soloist with the Atlanta Symphony Orchestra, the Cincinnati Symphony, the Denver Symphony, the Baltimore Symphony, the National Symphony, the Philadelphia Orchestra, the Florida Symphony, the New Orleans Philharmonic, and a host of others. He is usually invited to return the true test of an established artist

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SIDE I

LEON BATES
Piano

EDWARD MacDOWELL Sonata Tragica, Opus 45 in G Minor
- Largo maestoso
- Molto allegro, vivace
- Largo con maesta
- Allegro eroico

SIDE II

LEON BATES
Piano

MAURICE RAVEL Sonatina
- Modéré
- Mouvement de Menuet
- Animé

FREDERICK CHOPIN Ballade, Opus 47 in A flat Major

FREDERICK CHOPIN Barcarolle, Opus 60 in F# Major

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Flutist

HAROLD JONES

Pauline Lederer — Piano



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"Sonata in G Major"
Giovanni Platti

"Sonatine pour Flute et Piano"
Pierre Sancan

"By The Brook" (Idyll)
Paul Wetzger

"Nocturne, Opus 15 No. 2 in F# Major"
Frederick Chopin

"Sonatine"
Lennox Berkeley

"Poem"
Matt Doran

"Etude de Concert on L'Après Midi d'un Faune"
Debussy-Fenboque

"Syrinx"
Claude Debussy



HAROLD JONES

GIOVANNI PLATTI (1697-1763)

SONATA IN G MAJOR

The *Sonata in G Major* by Giovanni Benedetto Platti is one of his many works for solo instrument and continuo. This contemporary of Vivaldi wrote concerti grossi and sonatas which were masterfully crafted and melodically rich.

PIERRE SANCAN (b. 1916)

SONATINE POUR FLUTE ET PIANO

Pierre Sancan, a 1943 Prix de Rome winner, is a French pianist, conductor and composer. Since 1956 he has been a professor of Piano at the Paris Conservatory. His composition is impressionistic in the tradition of Debussy and Ravel. The *Sonatine pour Flute et Piano* is remarkable in its economy and purity of line. The middle movement develops into a vocalise for the flute.

PAUL WETZGER

BY THE BROOK (Idyll)

Paul Wetzger was a German flutist and composer born in Dame in 1870. His reputation as a virtuoso flutist brought much attention to his compositions for the flute. *By the Brook* is a challenge to the technical prowess of the performer, requiring much control of breathing and tonguing.

FREDERICK CHOPIN (1810-1849)

NOCTURNE, Opus 15 Number 2 in F# Major

This beloved piano composition of Chopin has been transcribed for Flute and Piano by Paul Taffanel, the French flutist and professor at the Paris conservatory

LENNOX BERKELEY (b. 1903)

SONATINE

Lennox Berkeley was born in England. He studied composition in Paris with Nadia Boulanger. Upon his return to England he became affiliated with BBC music programs. For many years he was professor of Composition at the Royal Academy of Music. The *Sonatine* is in three movements. The themes are used in a cyclical manner, traversing the scope of each movement. In spite of the fact that the same motivic material is employed, the separate parts of the work have distinction as individual movements.

MATT DORAN

POEM

Matt Doran composed his *Poem* in 1965. Doran, a long time Malibu resident has composed many works for woodwind instruments. The *Poem* is declamatory and somberly expressive.

DEBUSSY-FENBOQUE

ETUDE DE CONCERT ON L'APRES MIDI D'UN FAUNE

L'Apres Midi d'un Faune was composed by Claude Debussy in 1892. It is an orchestral work that brought great prominence to Debussy and serves as a model for impressionistic music. The French composer, Alfred Fenboque, made a transcription of the work for Flute alone. He has given to the flute the melodic configurations assigned to other instruments in Debussy's score, maintaining the solo flute lines that dominate the score.

CLAUDE DEBUSSY (1862-1918)

SYRINX

Syrinx is the term, in French, for the vocal organ, or song-box, of birds. Thus, this famous flute composition is representative of the singing of birds. It is a singularly beautiful soliloquy for the flute. Debussy composed the work in 1912. It served as incidental music for *Psyche* by Gabriel Mouray.

HAROLD JONES / Flute

Harold Jones, flutist, born in Chicago, Illinois, began his musical education as a violin student when he was ten years old and continued through public school. During that period, he heard a student play the piccolo, and immediately decided that the flute was the instrument he wanted to play. He studied the flute with David Underwood while attending DuSable High School, and upon graduation was the recipient of the Arion Award for outstanding instrumentalist. This was followed by a scholarship to Sherwood Music School where he studied with Emil Eck. He then became a member of the Civic Orchestra, George Schick, conductor. This was a training orchestra sponsored by the Chicago Symphony Orchestra. His teachers there were Julius Baker and Lois Schaefer. Mr. Jones came to New York in 1955. He was awarded a scholarship to the Juilliard School of Music where he received the "Outstanding Woodwind Player" award prior to graduation. He continued his studies with Harold Bennett and the renowned Marcel Moyse. In 1966 he made his New York recital debut at Town Hall. He later appeared at Cami Hall, and at Jordan Hall in Boston. He has been first flutist and soloist with a number of orchestras: The Bach Aria Orchestra, Frank Brief, conductor; American Symphony Orchestra, Leopold Stokowski, conductor; Brooklyn Philharmonia, Lukas Foss and David Amram, conductors; National Orchestral Association, Leon Barzin, conductor; Municipal Concerts Orchestra, Julius Grossman, conductor

Mr. Jones is currently teaching at the Westchester Conservatory of Music preparatory division, the Manhattanville College and Brooklyn College. He was President of the New York Flute Club from 1976-[illegible]

PAULINE LEDERER / Piano

Pauline Lederer, pianist, a native New Yorker, received her bachelor's and master's degrees from the Juilliard School of Music where she studied piano with Beveridge Webster, and chamber music with members of the Juilliard Quartet. She continued her studies in Vienna, Paris and Florence and thereafter toured three continents under the auspices of the U.S. State Department. Miss Lederer has appeared on radio and television, and has presented contemporary works at [illegible] national festivals. She is a member of the faculty of the Westchester Conservatory of Music in White Plains, and also teaches in its Mercy College Division

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SIDE I

HAROLD JONES
Flute

PAULINE LEDERER
Piano

GIOVANNI PLATTI Sonata in G Major
Grave
Allegro
Adagio
Allegro molto

PIERRE SANCAN Sonatine pour Flute et Piano
Moderato
Andante espressivo
Tempo anime

PAUL WETZGER By the Brook (Idyll)

FREDERICK CHOPIN Nocturne, Opus 15 Number 2
(Transc. P. Taffanel)

SIDE II

HAROLD JONES
Flute

PAULINE LEDERER
Piano

LENNOX BERKELEY Sonatine
Moderato
Adagio
Allegro moderato

MATT DORAN Poem

CLAUDE DEBUSSY L'Après Midi d'un Faune

CLAUDE DEBUSSY Syrinx

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Mezzo-Soprano

HILDA HARRIS

Kermit Moore — Cello *Harold Jones* — Flute *Wayne Sanders* — Piano



We honor on this cover, the early work
of one of the world's great Black painters—Romare Bearden.
The work shown here is from a private collection.

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"From The Dark Tower"
Dorothy Rudd Moore

"Chanson Madécasses"
Maurice Ravel

"Four Creole Songs"
Arranged by Camille Nickerson



HILDA HARRIS

DOROTHY RUDD MOORE
FROM THE DARK TOWER

Dorothy Rudd Moore studied Composition at Howard University with Mark Fax, in France with Nadia Boulanger and in New York with Chou Wen Chung. Her compositions, which include symphonic works, vocal and chamber music, are widely performed throughout the world. *From the Dark Tower* was composed for Hilda Harris in 1970. Mrs. Moore selected the texts for this song-cycle from the works of Black poets. The composition makes an historically strong declamation of the sensibilities of the Black creative Psyche transplanted to New World soil. Voice, Cello and Piano are the dramatis personae of the piece. The work begins in a mood of reflective wonderment. The poetry, by James Weldon Johnson, asks the question, "O, Black and unknown Bards of long ago, how came your lips to touch the sacred fire? How, in your darkness did you come to know the pow'r and beauty of the minstrel's lyre?" The poet, thus is asking, how people so brutally wrenched from their homeland and held in bondage could be the sources of such tender expressions of exquisite, unspoiled beauty. The music, by the use of widely spaced octaves and open intervals, devolves a hollow, timeless aspect. The second part, *Southern Mansion,* text by Arna Bontemps, paints the ironic tableau of the stately southern mansion, framed by immobile, haughty poplars observing two histories at once. That is the spectre of the plantation owner walking with his lady, insouciant, and the anguished slave moving heavily across the land. The music gives the aspect of the figures stalking in their various ways throughout the tableau. Number 3, *Willow Bend and Weep,* text by Herbert Clark Johnson, has the poet exhorting the Willow Tree to bend down and be aware of his wounds and toil without relief, and then to weep in his behalf, for the poet has no tears left to shed. *Old Black Men* (No. 4) uses a text by Georgia Douglas Johnson. The music is graceful and hopeful. Its gentle character bespeaks the dreams of old people. As the theme becomes more swashbuckling it emphasizes their broken dreams and finally, again gently, their ability to survive and to cope. *No Images* (No. 5), poem by Waring Cuny, is a dramatic musical realization of a Black woman's awareness of her attributes. The dominant society had obfuscated her beauty, says the poet. However, if she could dance among palm trees and see her naked reflection in the river, then she would be aware of her beauty. After a sensuous opening melody in the cello, the poet (Voice) makes the first observation. Piano and cello then play drum-like passages, beginning, seemingly from a great distance away, as if from a far-off African village. As they grow nearer, we hear the poet sing of her martyred beauty. *Dream Variation* (No. 6) uses a well-known poem by Langston Hughes as text. The piano plays a harp-like figure as the cello strums pizzicato in accompaniment to the singer telling of her dream to dance freely, without burdens, under the sun. Number 7, *For a Poet,* has a text by Countee Cullen. The cello seems to recite the poet's words. The piano enters gently playing silvern intervals, bell-like and punctuated. The voice then offers the poem previously pronounced by the cello: "I have wrapped my dreams in a silken cloth and laid them away in a box of gold." The placement of the vocal line is a weave interconnecting the piano and cello with great profundity. The finale (No. 8), sets the poem, *From the Dark Tower,* by Countee Cullen. Poem and music are masterpieces of worldly awareness and defiance of injustice. The piano states a noble theme, the material of which is used throughout the movement. After having been joined by the cello, the piano drives vigorously into a sharp 5/8 pattern to set the stage for the singer to intone, "We shall not always plant while others reap the golden increment of bursting fruit!"

MAURICE RAVEL
CHANSONS MADÉCASSES
(Songs of Madagascar)

This well-known and much loved work of the great French composer, Ravel, was written in 1925-26. A request had come from Mrs. Elizabeth Sprague Coolidge for Ravel to compose a work for Voice, Flute, Cello and Piano. Ravel, well versed in Folk cultures, asked the poet, Parny, to translate three folksong texts from Madagascar. Ravel had just completed his monumental *L'Enfant et les Sortilèges* after five years of careful composition. It can be said he was at the height of his creative maturity and inspirational powers. The textures he creates here are incredibly elegant in the manner in which his score glows with coloration. In his setting of the texts he captures the lovingness, anger and resignation he found therein.

FOUR CREOLE FOLK SONGS
Arranged by Camille Nickerson

Camille Nickerson, a long time resident of Louisiana, was a member of the Faculty of Music at Howard University in Washington, D.C. Highly conversant with Creole folkways, she gathered and arranged these songs for publication in the late 1930's. The Creole folk songs originated on the plantations of Louisiana. The language of the songs is Patois, an outgrowth of African tongues and the new found French language of the colonialists. The music is an amalgam of African, French and Spanish influences. *Gué, Gué, Solingaie* and *Fais Do Do* are lullabies. It was a custom of Creole mothers to frighten their children into quietude. Here they let the child know that an assortment of animals will get them if they don't go to sleep. *Michieu Banjo* is the town dandy who inspires both envy and admiration. *Dansé Conni Conné* is a nursery song full of gaiety. The rhythm is rollicking and gentle.

HILDA HARRIS / Mezzo-Soprano

Hilda Harris has been delighting audiences and critics alike ever since her Carnegie Hall debut in 1967. The New York Times hailed the occasion as a "triumph"—a precedent which has followed Miss Harris through her growing career in Europe and America, both on the opera and the concert stage. Her debut in 1977 at the Metropolitan Opera in Alban Berg's *Lulu* received high acclaim. Her performance as *Carmen* in the opera house at St. Gallen, Switzerland, led to twenty-two subsequent performances there, in addition to successes in Brussels, Budapest and the United States.

A leading mezzo-soprano with the Metropolitan Opera, Miss Harris sings in performances of *Lulu* and Ravel's *L'Enfant et les Sortilèges,* as well as in productions of *The Marriage of Figaro* (Cherubino), *Tales of Hoffmann* (Nicklausse), *Anna Bolena* (Smeton) and *Return of Ulysses* (Minerva) with the New York City Opera. She has performed with the opera companies of San Diego, Pittsburgh, St. Paul, Miami and the Florentine Opera in Milwaukee

Miss Harris has appeared extensively in oratorio with orchestras in England, Holland, Luxembourg, Switzerland, Canada . . . and with major United States orchestras in New York, Houston, Dallas, Pittsburgh, Milwaukee, Buffalo, Portland, North Carolina, among others

In her coast-to-coast recital appearances, Miss Harris has presented herself skillfully in music from the Baroque Opera to Romantic Art Songs, from French Impressionism to Negro Spirituals

As one of the most versatile artists of her generation, Hilda Harris has been featured on radio and television broadcasts in the United States and abroad. She holds the distinction of appearing three times on Ezra Laderman-Joe Darion CBS television specials

WAYNE SANDERS / Piano

Pianist Wayne Sanders has studied at the Chicago Conservatory and the Chicago Musical College of Roosevelt University. While at Roosevelt, he won one of the school's highest competitive scholarships, the Oliver Ditson Award.

He has performed in Vienna, Berlin, Italy, Hamburg and many other world music capitals. At present he is coach and accompanist for many artists from the New York City and the Metropolitan Opera companies.

His many engagements include appearances with the "Young People's Concerts" of the New York Philharmonic, and "Camera Three" on CBS TV with Pierre Boulez and James Levine.

HAROLD JONES / Flute

Harold Jones, flutist, is a former pupil of Julius Baker, Harold Bennett and Marcel Moyse. A graduate of the Julliard School, Mr. Jones made his recital debut at New York's Town Hall in 1966. Since then, he has concertized widely. He has appeared as First Flutist with the Bach Aria Group, The American Symphony Orchestra and The Brooklyn Philharmonia.

KERMIT MOORE / Cello

Kermit Moore has been acclaimed throughout Europe, America, and the Far East as one of the leading cellists of our time. His appearances both in recital and with major European symphony orchestras including the Orchestra de la Suisses Romande of Geneva, the Concertgebouw of Amsterdam, the National Orchestra, and orchestras in Scandinavia, Holland, the Far East, and Africa have been highly praised by critics and audiences. To his credits as a soloist have been added those of conductor and composer with critical acclaim acknowledging his musicianship, technical virtuosity and distinguished sonority.

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SIDE I

HILDA HARRIS
Mezzo-Soprano

KERMIT MOORE, *Cello* — WAYNE SANDERS, *Piano*

DOROTHY RUDD MOORE
- O Black and Unknown Bards
- Southern Mansion
- Willow Bend and Weep
- Old Black Men
- No Images
- Dream Variation
- For a Poet
- From the Dark Tower

SIDE II

HILDA HARRIS
Mezzo-Soprano

KERMIT MOORE, *Cello* — HAROLD JONES, *Flute* — WAYNE SANDERS, *Piano*

MAURICE RAVEL — Chansons Madécasses (Songs of Madagascar)
- Nahandove
- Aoua
- Il est doux

Arranged by
CAMILLE NICKERSON — Creole Folk Songs (For Voice and Piano)
- Gué, Gué Solingaie
- Michieu Banjo
- Fais Do Do
- Dansé, Conni, Conné

Texts and translations inside.

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Pianist

RAYMOND JACKSON



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"Kinderszenen, Opus 15" (Scenes from childhood)
Robert Schumann

"Adagio in F"
Joseph Boulogne, Chevalier De Saint Georges

"Ballade No. 2 in B Minor"
Franz Liszt

"Chopin In Harlem"
Hall Johnson



RAYMOND JACKSON

SIDE I
RAYMOND JACKSON
Piano

ROBERT SCHUMANN	Kinderszenen, Opus 15 (Scenes from Childhood) From Foreign Lands and People A Curious Story Blind-man's Buff Pleading Child Perfectly Contented An Important Event Traumerei By the Fireside Knight of the Rocking Horse Almost Too Serious Frightening Child Falling Asleep The Poet Speaks
JOSEPH CHEVALIER DE ST. GEORGES	Adagio in F (Edited by Dominique de Lerma)

SIDE II
RAYMOND JACKSON
Piano

FRANZ LISZT	Ballade Number 2 in B Minor
HALL JOHNSON	Chopin in Harlem

ROBERT SCHUMANN (1810-1856)

KINDERSZENEN, Opus 15
(Scenes from Childhood)

Schumann composed his *Scenes from Childhood* in 1838. He called them light pieces. They are light, in fact, when one considers the massiveness of his *Kreisleriana,* which he composed in the same year. In explaining what he had in mind in writing this music, he wrote to Clara Wieck, later to become Clara Schumann: "Was it an echo of what you once said when you wrote to me 'I often seemed like a child to you.' In short, I felt as if I were in pinafore again, and then I wrote thirty quaint little things, about twelve of which I have selected and called Scenes from Childhood." The pieces are ripe with personality and understanding of the naïve. Harmonically, the structure is throughout vertical four-part chordal. Yet, there is not a trite progression to be found in the entire work. Each piece can be thought of as a short poem. Mention should be made of Number 4, *Entreating Child.* One can almost hear the supplicating words of a child intent on some heart-felt desire. At the movement's end, we can virtually hear him say: "please." *An Important Event* (No. 6), is fancifully full of pomp and richness. The famous *Traumerei* (Reverie) which follows is couched in the most poetic terms. Number 9, *The Knight of the Hobbyhorse,* is a dizzying romp across imaginary fields. *Child Falling Asleep* (No. 12) could well be played to children of all ages as an inducement to sleep. *The Poet Speaks,* the final piece, is a Lied prophetic of the magnitude achieved in Schumann's glorious song-cycle, *Dichterliebe, Opus 48,* written two years later.

JOSEPH BOULOGNE, CHEVALIER DE SAINT GEORGES (1739-1799)

ADAGIO IN F

St. Georges was born in Guadaloupe of an African mother and a European father who was the governor of the island. A virtuoso violinist and composer, he concertized throughout Europe and was a leading musical figure in France where he resided. St. Georges wrote works for the theatre (plays), operas, concerti and chamber music. The *Adagio in F for Piano* is a richly expressive work in the tradition of Haydn and Scarlatti.

FRANZ LISZT (1811-1886)

BALLADE NUMBER 2 IN B MINOR

This work is an example of Liszt's keyboard understanding coupled with his virtuosic nature. Rapid successive octaves and pyrotechnical passages abound in a most stormy way. There are, however, oases of tenderness that are lofty and poemic. The turbulent drive predominates, without contest, in the manner of Liszt's largest Piano works.

HALL JOHNSON (1888-1970)

CHOPIN IN HARLEM

Hall Johnson is best known for his leadership of his Hall Johnson singers and for having written the music for the film, *Green Pastures,* his Cantata, *The Family of Man;* and for his many arrangements of Negro Spirituals. *Chopin in Harlem* pays homage to both, Chopin and Harlem. It is a virtuoso piece employing flavors of blues, Black minstrel music and Polonaises of Chopin. Hall Johnson, trained at the Institute of Musical Art (later to become the Juilliard School) in New York, showed a great harmonic and rhythmic sense, intellect and wit

RAYMOND JACKSON / Piano

Raymond Jackson, the recipient of many awards and fellowships, earned a Doctor of Musical Arts Degree at the Juilliard School in New York City. He was a winner in the Marguerite Long competition in France and in the Tenth International Competition in Rio de Janeiro as well. Dr. Jackson has been a member of the Faculty of the University of Rhode Island, Concordia College in Bronxville, New York, and is presently Associate Professor of Music at Howard University in Washington, D.C. His early studies were at the New England Conservatory from which he graduated Summa cum laude and received the George W. Chadwick Medal awarded to the outstanding graduate. Dr. Jackson, who was a pupil of Mme. Ania Dorfmann at the Juilliard School, has concertized in Europe, with tours in Germany, France, Austria, Greece, England and Sweden. He gives many concerts throughout the United States each season and frequently makes tours in South America.

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This recording was produced for Performance Records by Cecilia S. Cohen (1917-1980) who knew music to be a universal expression of life, aspiration and mood

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Cellist

KERMIT MOORE

Raymond Jackson — Piano



We honor on this cover, the early work
of one of the world's great Black painters—Romare Bearden.
The work shown here is from a private collection.

Performance Records
The Black Artists Series

"Sonata in E Minor Opus 38"
Johannes Brahms

"Dirge and Deliverance"
Dorothy Rudd Moore

"Elegie, Opus 24"
Gabriel Fauré



Photo: Peter Basch

KERMIT MOORE

JOHANNES BRAHMS (1833-1897)
SONATA IN E MINOR, Opus 38

The Sonata in E minor was composed by Brahms between 1862 and 1865. Thus the Sonata is a kindred work to the Sextet in G major for Strings and the Piano Quintet in F minor. Brahms was a pupil of Eduard Marxsen (1806-1887), the German composer and pianist, who was an outstanding Bach and Beethoven scholar. Marxsen composed an orchestral work entitled *Beethoven's Schatten.* Brahms' Sonata in E minor was written ten years before his First Symphony and more than twenty years before the Fourth Symphony. However, the character of the Sonata is extremely symphonic. The somber, granite-like first movement foretells the Fourth Symphony in particular. More than just a key relationship, there is an architectural quality, as well, that is remarkably similar, The *Allegretto Quasi Minuetto* is tender and limpid However, there is ample spine in it to make it as substantial a structure as the first movement. The third movement is written in the form of a fugue. The piano gives a bold announcement of the fugue subject, which is an outgrowth of the supportive material in the first movement just prior to the recapitulation. It becomes obvious with the treatment of the countersubject that Brahms was acquainted with the mirror fugues in Bach's *Art of the Fugue*

DOROTHY RUDD MOORE
DIRGE AND DELIVERANCE

As the title indicates, the work is in two movements, portraying respectively the ethos of the words: "dirge," and "deliverance."

The Dirge is marked, Adagio, and begins with stark chords in the piano. The cello then enters announcing the principal theme, which is characterized by a three-note motif. The theme represents the human spirit longing to be free. The chordal and rhythmic structure form a pattern which embodies a force which enchains the spirit, thus intensifying its despair

Deliverance is marked, Allegro. The cello begins this movement alone. The theme is based on the same three-note motif of the Dirge, however, its character has become angry and determined. The spirit is now actually fighting to be free. The piano enters, engaging in a struggle with the cello. The cello suddenly plays alone again in an extended cadenza which alternates between rage and hope. Reflectively, the cello finally plays quiet harmonics and is rejoined by the piano. The resolve has become firm. They move with great purpose to the spiritual and physical liberation from their shackles

GABRIEL FAURÉ
ÉLEGIÉ, Opus 24

Gabriel Fauré was born in France in 1845. He is well known the world over for his *Requiem*, for his many songs and Chamber works The *Élegié* is one of six relatively short compositions of Fauré for Cello and Piano. Fauré was greatly respected for his ability to compose moving melodies. His love for employing the Cello for his craft is our good fortune

KERMIT MOORE / Cello

Kermit Moore, cellist, has concertized throughout the United States and has been heard with major European orchestras, such as the Orchestre de la Suisse Romande, the Concertgebouw of Amsterdam, the National Radio Symphony of Paris, the Belgian National Orchestra and several Scandinavian, Dutch and French orchestras. He has concertized in the Far East and Africa as well.

No American cellist has done more for contemporary music in general and American music in particular than Kermit Moore. He has given recitals of modern music at New York's Lincoln Center, Carnegie Recital Hall and in universities throughout the United States and in major European cities.

In addition to being a virtuoso cellist, Mr. Moore is also well known as a conductor and composer. He has conducted in New York's Philharmonic Hall and had the honor of conducting the New York Festival Orchestra in the General Assembly Hall of the United Nations. As a composer his works include compositions for symphony orchestra solo works for cello; a flute sonata; a timpani concerto and two string quartets

A man of unusually widespread activities and interests, Mr. Moore was one of the founders and conductors of the Symphony of the New World. He and his wife, Dorothy Rudd Moore, who is one of the most prominent women composers in the United States, are two of the five founders of the Society of Black Composers. His extensive research has brought to light the works of many composers, past and present

Mr. Moore's teachers include Felix Salmond in New York and Paul Bazelaire, Nadia Boulanger and Georges Enesco in Paris

RAYMOND JACKSON Piano

Raymond Jackson, the recipient of many awards and fellowships, earned a Doctor of Musical Arts Degree at the Juilliard School in New York City. He was a winner in the Marguerite Long competition in France and in the Tenth International Competition in Rio de Janeiro as well. Dr. Jackson has been a member of the Faculty of the University of Rhode Island, Concordia College in Bronxville, New York, and is presently Associate Professor of Music at Howard University in Washington, D.C. His early studies were at the New England Conservatory from which he graduated Summa cum laude and received the George W. Chadwick Medal awarded to the outstanding graduate. Dr. Jackson, who was a pupil of Mme. Ania Dorfmann at the Juilliard School, has concertized in Europe, with tours in Germany, France, Austria, Greece, England and Sweden. He gives many concerts throughout the United States each season and frequently makes tours in South America

Recorded at Coordinated Sound Studios: New York: Art Polhemus, Engineer
Mastered at Sterling Sound: Jack Skinner, Engineer
1980
Album Design: NOVIGRAPHICS

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SIDE I
KERMIT MOORE
Cello
RAYMOND JACKSON
Piano
JOHANNES BRAHMS Sonata in E Minor, Opus 38
for Cello & Piano
[illegible]

SIDE II
KERMIT MOORE
Cello
RAYMOND JACKSON
Piano
DOROTHY RUDD MOORE Dirge and Deliverance
GABRIEL FAURE Élégie, Opus 24

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A B C D E

A Shady Production
Produced by Adrian Barber

TRANQUILITY

SILVER

Side 1:

EAGLE EYE
Terry Shaddick

CAN I SEE YOU
Terry Shaddick

LINDA
Tony Lukyn

WHIP WHEEL
Terry Shaddick

THE DRIVER'S ENGINE
Terry Shaddick

Published by Adrian Barber
Recorded at BS Inc
All rights reserved



Personnel: Terry Shaddick—Lead guitar, acoustic guitar, lead vocals/ Tony Lukyn—Electric and acoustic pianos, clavinet, vibes, organ mellatron, vocals—lead vocal on "Linda"/ Berkeley Wright—Lead guitar, vocals/ Kevin McCarthy—Rhythm guitar, vocals—lead vocal on "The Driver's Engine"/ Bernard Hagley—Bass guitar, flute/ Paul Francis—Drums, percussion

Recorded at Trident Studios, London, England. Mastered at [illegible] 1972 BS Inc. P 1972 BS Inc / Marketed by [illegible] Records BS Inc / 51 W 52 Street, New York, NY 10019 Manufactured

Side 2:

COULDN'T POSSIBLY BE
Terry Shaddick

NICE AND EASY
Terry Shaddick

DEAR OH DEAR
Terry Shaddick

SILVER
Terry Shaddick

THE TREE
Terry Shaddick

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a

VICTOR BORGE

Program

CL 6013
Nonbreakable

Phonetic Punctuation

A Lesson In Composition

The Blue Serenade

Grieg Rhapsody

Brahms Lullaby

A Mozart Opera By Borge

All The Things You Are



"Columbia", "Masterworks" and Trade Marks
Reg. U. S. Pat. Off. Marcas Registradas, Trade Mark

CL 6013 VICTOR BORGE: A VICTOR BORGE PROGRAM

A VICTOR BORGE Program

Orchestra under the direction of Paul Baron

Phonetic Punctuation • A Lesson In Composition • The Blue Serenade • Grieg Rhapsody • Brahms Lullaby • A Mozart Opera By Borge • All The Things You Are

One of the most unfathomable paradoxes in the world of music today is Victor Borge. With a musical background that is unique in itself—Borge nevertheless remains the best entertainment to emerge via Tchaikovsky, Stravinsky, Schubert and Strauss. Possessed with two of the strangest bed-fellows music has ever known—artistry and humor—he has the magical knack of blending them into an unique and hilarious combination that not only tickles the popular music fan, but brings deep laughter from the critic with the pince nez.

Born in Copenhagen in 1909, Victor Borge began his studies of music at a very tender age. After training with a group of notable pianists, including Egon Petri, he made his debut at 13. He then won scholarships at the Music Conservatory of Copenhagen and the University of Berlin. His career as a musical comedian was launched when, during a concert in Copenhagen, he suddenly became overpowered with mirth at the idea of himself as a musical prodigy. The audience joined in his laughter, and his altogether unique career began.

Until 1940, Borge divided his time between stage and film musicals, and contributed many sketches to topical revues. Many of these sketches were aimed at the Nazis, and when Denmark was invaded, Borge, who was preparing a revue in Sweden, found himself without a country. His wife, an American citizen, joined him in Sweden and together they made their way to the United States. Borge's struggles with the English language clearly indicated the basis for his now famous monologs, and he at once resumed his career in this country.

Any Victor Borge program runs the gamut of versatility from Grieg to gremlin-like fantasy. Columbia's Victor Borge Program is no exception. Here are encompassed the many facets of a variegated talent that is daily extending its appeal to lovers of all types of entertainment.

Borge composes a waltz. He tells you how he does it—you hear him do it—then he beckons in Paul Baron's full orchestra to present a moving, sweeping melody you will play again and again. Brahms' immortal lullaby, a satirical imitation of a Mozart opera, his clownish dissertation on "phonetic punctuation"—all go to make up this Victor Borge Program that has something in it for everybody and everything in it for most. Charles W. Morton, assistant editor of the conservative Atlantic Monthly, says: "I count Victor Borge as the most wonderfully good one-man entertainment in the English language—even without the piano. With it he is quite beyond the reach of any kind of competition."

This collection combines Borge's great pianistic artistry with his ever popular humorous routines which have won such wide acclaim.

VICTOR BORGE: A VICTOR BORGE PROGRAM CL 6013

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History of the Trepidation Contest

The First contest started early in the 15th Century when King Arthur promised Lady Guenevere's hand in marriage to Sir Cedric Wombley, one of the great Knights of the Round Table. During the announcement of the engagement Jess, the Court Jester, stepped out from behind the throne, smacked Lord Wombley with his sceptre and challenged him for the hand of Lady Guenevere. With a gesture, the Lord turned to Arthur and said, "Surely your Jess jests!" To this day the phrase "Surely you jest" is still used.

Lord Wombley, being a noble Knight, accepted the jester's challenge but waived his right to choice of weapons. Lady Guenevere, knowing of her lover's great talent for trepidation, from their secret meetings in the garden, suggested that he challenge Lord Wombley to a trepidation contest. Lord Wombley declined the challenge, for it would be beneath a Lord to take part in a peasant game. King Arthur reminded Wombley that the peasants are England. Lord Wombley accepted the challenge to protect his honor and agreed to meet Jess on the third day of the upcoming summer games. Amid the pomp and ceremony, the two suitors met to win the hand of their lady love. Jess overwhelmed the Lord with a flurry of sisslers and when the fragrance subsided Guenevere ran to his arms. Jess carried her off on his father's vegetable cart. The fair Guenevere, in a final gesture of contempt for Lord Wombley, let out a little freep. King Arthur, witnessing this astonishing event, vowed to make the trepidation contest a regular feature of the summer games.

Since that Historic day, trepidation contests became an annual event in many parts of the world. The final contest was held in the Chicago stockyards in 1869. During the peak of that contest, a careless spectator at the ringside lit a cigar. The ensuing explosion wiped out the American champion, his worthy opponent, the referee, three attendants, the entire right side of the arena, and 400 cows grazing in a nearby pasture. Thus, causing the worst catastrophe in sporting history. Public opinion was so aroused that Congress enacted legislation to ban all future trepidation contests. Only through the tremendous efforts of the Canadian Atheletic League are you once again able to hear the trepidation contest.

RESEARCH BY THE CAMBRIDGE INSTITUTE OF NATURAL HISTORY

INTERNATIONAL SCORING SYSTEM

Followup Blooper	40 points
Thunderspray	30 points
Tripple Flutterblast	25 points
Sissler	20 points
Blooper	10 points
Fragrant Fuzzy	10 points
Freep	2 points

Plotcher (or in Layman terms, a wet one) (Penalty 15 points)

TREPIDATION HALL OF FAME

Francois Phoof	France
Scotty McWind	Scotland
Peter Plotcher	Ireland
Fragrant Frank	Frankfart
Smelly Sam	Salinas
Pungent Pancho	Peru
Freddy Freep	Sausalito
Aromatic Abdull	Arabia
Joe Sissler	U.S.A.

BOOM BOOM NOVELTIES



Captain Sturdivant in cockpit



Pre-flight check by crew



Tower Operator gives clearance to United 4120



Ready to taxi

INSTRUCTIONS FOR USE

1. Tear off script sheet at the dotted red line.
2. Look at pictures on page 2 and read glossary on page 5. Then play side one of the record. **Do not separate record from the sheet.** Follow the record with the script.
3. Play side 2 of the record and **read aloud** all the words in red.

Side One—Start

NOTE: All communications and sounds on Side One of this record are completely authentic.

Terminal Announcer
United Air Lines Jet Mainliner Flight 120 nonstop for Philadelphia now ready for passenger boarding, Gate E-1. Welcome aboard.

NARRATION

Crew
Auxiliary pumps?
Auxiliary pumps are on.
Interconnect?
Interconnect valve is off.
Hydraulic and air brake pressure?
Normal.
Start levers?
They're off.
Autopilot and yaw damper?
They're off.
Radio, clocks and altimeters?
Check left. Check right. Check back here.
Oxygen masks and quantity?
Check left. Check right. Check back here.
Q heat?
Q heat's on.
Windshield heat?
Low.
Galley power?
Off.
Cabin temperature?
Set.
Oil quantity?
5 gallons.
Hydraulic fluid?
Full.
Fuel quantity?
We have 54 thousand at the blocks.
Roger. Ground?

Ground crew
Clear to start 3 and 4.

Crew
Roger. Understand clearance 3 and 4.
We have 30 pounds.
Turn 3
Cranking 3
Valves open
In 2
Hydraulic light is out.
Oil pressure and C. S. D.
Fuel flow.
Got a light.
Cranking 4.

NARRATION

4120
O'Hare ground control
United's 4120's coming out of Echo one, going over Peotone. We got victor.

Ground Control
United 4120 runway 9 taxi via the outer circle.

4120
Roger 9 via the outer.
United 4120 standing by.

Ground Control
4120 cleared as filed. Maintain 5 to Peotone then 240.

4120
Roger—cleared as filed—
5 to Peotone then 240.

Ground Control
4120 clearance correct. Tower 118 point 1. Departure 125.4. Squawk 0100.

4120
We'll see you.

4120
O'Hare tower, United 4120 is ready to go on niner.

Tower
United 4120 is cleared for take-off runway niner. Make a right turn heading 180.

4120
Roger—United 4120's cleared for take-off Runway 9. Right turn heading 180.

Tower
United 4120 contact departure 125 point 4.

4120
So long.

4120
Chicago departure control
United 4120 standing by.

Departure Control
United 4120 Chicago departure radar contact.

United 4120 climb to flight level 240 clear direct Peotone.

4120
United 4120 is cleared to climb to and maintain 240 and direct Peotone.

Departure Control
United 4120 traffic 12 o'clock in a left turn southeast bound about two miles.

4120
United 4120—Roger, we got one 12 o'clock now. He looks like he's about 8000—DC-3 type.

Departure Control
Thank you.

Departure Control
United 4120 contact Chicago center 126.9.

4120
So long.

NARRATION

4120
Chicago center United 4120 standing by.

Chicago center
4120 Chicago radar contact. Climb to flight level 240. Report leaving flight level 21. Squawk 2000. Turn left heading 120.

4120
Roger. United 4120 is turning left heading 120. We're cleared to climb to and maintain 240—we'll call you out of 200.

Chicago center
Report at 21.

4120
O. K. 21.

Chicago center
United 4120 contact Indianapolis center 132 point 7 now.

4120
132 point 7. So long. Indianapolis center, United 4120 standing by. We're level 330.

Indianapolis center
United 4120 Indianapolis Center, Roger radar contact. Philadelphia weather for United 4120. 3500 scattered measured 5500 broken, 7000 overcast 7 miles. Temperature 056, Dew Point 40. The wind 270 at 5, altimeter 2992.

4120
Thank you.

4120
United 4120 is level four. 4120 Philadelphia approach radar now 127 point 2. Good-day.

NARRATION

4120
Philly approach control. United 4120 standing by level four thousand.

Philadelphia
Approach control
United 4120 radar contact, 11 northwest of Westchester. Depart Westchester one three zero. Vectors ILS runway nine. Wind 220 degrees at three knots. Altimeter two niner niner two.

4120
Roger, we'll depart Westchester heading 130, maintaining 4000. Got the rest okay.

Philadelphia
Approach control
United 4120, traffic at one o'clock and two o'clock. Both three miles. Both northwest bound. Looks like that traffic is crossing the localizer course right in front of you about twelve o'clock two miles and about twelve-thirty, one mile.

4120
O. K. We got 'em both. They both look like they are two thousand even.

Philly Tower. United 4120 is out here following a twin Beech.

Philadelphia
Approach control
Okay, United 4120. Follow him in if you can.

Tower
United 4120 clear to land.

4120
United 4120. Roger, clear to land.

INSIDE FLIGHT 4120
Side Two

As You Follow the Script
Say the Red Words Out Loud
(This will give you practice at being the pilot.)

Radio Voice: Ground Control to United 4120 are you preparing for departure?

Your Voice: Roger, Ground. United 4120 ready to go.

NARRATION

Radio Voice: United 4120 you are cleared to taxi —Runway niner.

Pilot Voice: Roger. United 4120 cleared to taxi —Runway niner.

NARRATION

Radio Voice: United 4120 cleared to taxi— Runway 9.

Your Voice: United 4120 cleared—Runway 9.

NARRATION

Radio Voice: United 4120 cleared for take-off. Runway 9—right turn— heading 180.

Pilot Voice: Roger, United 4120 cleared for take-off. Right turn heading 180.

NARRATION

Radio Voice: United 4120 is cleared for take-off runway niner. Make a right turn heading 180.

Your Voice: United 4120 cleared for take-off on 9—right turn—180.

Radio Voice: United 4120 this is O'Hare Tower. Contact Chicago Departure Control on 125 point 4 and tell them you're standing by.

Your Voice: Chicago Departure — United 4120 standing by on 125 point 4.

Departure Voice: United 4120, this is Chicago Departure. We have made radar contact. After passing Peotone climb to flight level 240. Over.

Your Voice: Roger. United 4120 cleared Peotone climb to 240.

Departure Voice: United 4120 Chicago Departure. Our radar shows another aircraft about 5 miles ahead of you; traffic 12 o'clock. Do you have him?

Your Voice: United 4120, we have him—he's at 4000.

Departure Voice: Thank you, 4120, and contact Chicago center on 126 point 9.

Your Voice: Chicago center this is United 4120 standing by on 126 point 9.

Chicago Center: United 4120 this is Chicago center. We have radar contact. Continue your climb toward flight level 240. Turn left heading 120.

Your Voice: Roger. United 4120 cleared to 240—turning left to 120.

Indianapolis Center: United 4120 this is Indianapolis center. We have radar contact. Stay on course. Over.

Your Voice: United 4120 on course.

Indianapolis Center: United 4120 do you want Philadelphia weather?

Your Voice: United 4120 requests Philly weather.

Indianapolis Center: Roger, United 4120. Stand by one. Philadelphia weather for United 4120. 3500 scattered, measured 5500 broken, 7000 overcast, visibility 7 miles. Temperature 56, Dew Point 40. Wind 270 at 5 and the altimeter 29.92—and United 4120 make a right turn heading 130.

Your Voice: Roger, United 4120 turning right—heading 130.

Approach Radio: United 4120 this is Philadelphia Approach Control. Descend to 4,000. Report when you reach this level.

Your Voice: United 4120 will report reaching 4,000.

Radio Voice: United 4120 descend to 2000.

Your Voice: Roger, United 4120 cleared to 2000.

Radio Voice: United 4120 reduce to approach speed please.

Your Voice: United 4120 slowing down.

Radio Voice: United 4120 clear to land runway 9.

Your Voice: United 4120. Roger, cleared to land on niner.

GLOSSARY

WHO THE PILOT TALKS TO: Air Traffic Controllers who keep track of airplanes with radar and radio and give advice and information to pilots.

Approach Controller—Controls position and separation of arriving aircraft, and gives runway and weather information.

Center Controller—(Chicago Center, Indianapolis Center, etc.) Provides en route traffic separation and weather information.

Departure Controller—Provides traffic separation services for departing aircraft.

Tower Controller—Gives traffic position and runway information for take-off and landing.

PLACES:

Echo 1—Passenger gate E-1 at O'Hare Field, Chicago.

Outer Circle—One of the taxi-ways from the terminal to the runway.

Peotone—A place near Chicago used as a navigation check point.

Victor—The name given to air routes all over the country—(Victor 83, Victor 140).

Westchester—A place near Philadelphia used as a navigation check point.

INSTRUMENTS AND RADIO TALK:

Altimeter—An instrument which shows the altitude (height) of the aircraft.

Cleared—"Plan approved" or "you may proceed to"—(for example, "you are cleared to 230," means "you may proceed to flight level 230").

I. L. S.—Instrument Landing System guides pilot and aircraft to the runway at the proper altitude.

Niner—Radio talk for nine.

Radar—Electronic "eye" used to locate aircraft.

Radar Contact—A report that the controller has identified the aircraft on his radar set.

Roger—Radio talk meaning "Got your message."

Squawk—Special radio signal which is sent by the pilot to make radar identification easier.

Traffic 12 O'Clock—Another aircraft straight ahead. 9 o'clock is left, etc.

NUMBERS:

4120—Flight number given to United Flight 120.

120—Passenger "Number" for the same flight.

54,000—Quantity of fuel in pounds.

1, 2, 3 and 4—The four engines starting at the left. (For example: "Clear to start 3 and 4" means everything is set to start engines 3 and 4).

9 (or niner)—one of the airport runways.

Flight Level 240—24,000 ft. in pilot's terms.

118.1, 125.4, 126.9, 240, etc.—Radio channels (for example: "contact Indianapolis Center 123.7" means—call Indianapolis Center using radio channel 123.7 mc).

180—Heading 180, a compass heading, south.

UNITED AIR LINES

Produced by HUMAN DEVELOPMENT INSTITUTE, Atlanta, Ga.

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RCA VICTOR

MARH 2077

Analysis Record of

RICHARD STRAUSS

Till Eulenspiegel's Merry Pranks

MUSIC APPRECIATION SYMPHONY ORCHESTRA

Music-Appreciation Record



Analysis written by DEEMS TAYLOR

Conducted and narrated by THOMAS SCHERMAN

33⅓ R·P·M · MICROGROOVE · VINYLITE

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RICHARD STRAUSS ✶ Till Eulenspiegel's Merry Pranks

NOTES BY Deems Taylor

THERE really was a Till Eulenspiegel, a vagabond who was born in northern Europe some time during the 14th century. One Flemish author describes him as "a rogue who roamed through the world with nothing in his knapsack but a ready wit. . . . He lived at the expense of simple folk who were caught by his chatter. . . . He was not innately wicked. He lived by frankly cheating people and stealing. When they caught him by the collar and hauled him along to the gallows, he went with them as a matter of course."

Just when the speculative eye of Richard Strauss fell upon the Till story we do not know. We do know that in Munich, in 1894, he began the composition of an orchestral tone poem entitled *Till Eulenspiegel's Merry Pranks*, finished it in 1895, and heard the first performance by Cologne's Gürzenich Orchestra that year.

Till was Strauss's fourth tone poem. His first, *Macbeth*, begun when he was only 22, was coolly received and is seldom performed. However, *Don Juan*, which was first performed in 1889, and *Death and Transfiguration*, a year later, established him as one of Germany's important young composers. The verdict was not unanimous, though. Eduard Hanslick, the famous Viennese music critic, said of *Don Juan*, "This is no 'tone painting,' but rather a tumult of brilliant daubs, a faltering tonal orgy, half bacchanale, half witch's sabbath." Later, "What I said in general regarding *Don Juan* goes for *Death and Transfiguration* as well."

But negative reports such as those were mere love taps compared with the critical storm that broke when *Till Eulenspiegel* arrived. One venerable New York critic called it "a study in musical depiction of wandering vulgarity, of jocular obscenity, a vast and coruscating jumble of instrumental cackles about things unfit to be mentioned."

Once more Hanslick leaped into the arena: "It is a mistake to look on this immoderate and masterless chase of pictures as an overflowering of youthful creative power. . . . I can see in it only the exact opposite, a product of subtly calculated decadence. . . . Gargantua of Germany, noisome, nasty Till, with the whirligig scale of a yellow clarinet in his brain, and the beer-house rhythm of a pint pot in his heart."

"We critics are like dogs," once wrote Frank Moore Colby. "We bark at what we do not understand." The frenzied violence of the attacks upon *Till Eulenspiegel* is ample evidence that Strauss was a new voice in music—something new and bewildering that dismayed the traditionalists. Taking the orchestral symphonic poem from where Liszt left off, he was raising it to a height of formal impressiveness and tonal eloquence of which Liszt had never dreamed.

The diatribes against *Till Eulenspiegel* seem very remote today, and a little silly. Music criticism has at least arrived at a stage where we no longer judge an orchestral work from the point of view of its morals. *Till* remains as new and alive as it was sixty-five years ago—a flawless masterpiece of orchestral writing, of fresh material marvelously handled, of charm, and impish humor; in the words of a repentant Hanslick, in his later years, "terribly ingenious and madly beautiful."

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诗歌朗诵演唱会实况录音（节选）

POEMS PRAISING HUA DENOUNCING GANG OF FOUR

为热烈庆祝华国锋同志任中共中央主席、中央军委主席，为热烈庆祝粉碎“四人帮”篡党夺权阴谋的伟大胜利，《诗刊》编辑部和中央人民广播电台文艺部1976年11月于北京联合举办诗歌朗诵演唱会。这张唱片是这次朗诵演唱会实况录音的节选。

第 1 面：

1. 大庆诗一首
   欢呼毛泽东思想的伟大胜利
   作　者：杜显斌　　朗诵者：瞿弦和
2. 大寨诗一首
   华主席和咱贫下中农心连心
   朗诵者：张元昌
3. 华主席，三军战士向您致敬
   作　者：（解放军）徐国泰、王晓廉
   朗诵者：金　翼、李丽娜、肖国隆
4. 水调歌头·粉碎“四人帮”
   作　者：郭沫若　　朗诵者：金乃千
5. 反　听　曲
   作　者：赵朴初　　朗诵者：殷之光

第 2 面：

1. 中国的十月
   作　者：贺敬之
   朗诵者：中央广播文工团广播电视剧团马加奇、刘　璐等
2. 合　唱
   （1）万众拥护华主席
   肖　华词　　时乐濛曲
   （2）红太阳颂
   石　祥词　　遇　秋、生　茂曲
   演唱者：中国人民解放军北京部队政治部歌舞团
   领　唱：张明华
   指　挥：刘云厚

中国唱片

M-2216

33⅓

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AGE 2-5
SELECTED CATALOG

601 Muffin in the City
603 Muffin In the Country
615 The Little Fireman
619 Little Indian Drum
703 Little Brass Band
711 Building a City
712 Rainy Day
713 Circus Comes to Town
716 The Little Cowboy
719 Groucho Marx—Funniest Song
722 Sing-Along
725 When I Grow Up
728 Chugging Freight Engine
729 More Playtime Songs
731 Mary Martin Sings
733 Come to the Fair
735 Little Gray Ponies
801 The Little Cowgirl
803 I'm Dressing Myself
8001/2 Everyday We Grow I-O

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—**PARENTS' Magazine**

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—**MUSIC TEACHERS' QUARTERLY**

Mother, Mother, Mother, Mother, Oh,
I'm going to a party.
Mother, Mother, Mother, Mother, Oh,
I hardly can wait.

Hurry, hurry, hurry, hurry, dear,
Go dress yourself, darling.
Hurry, hurry, hurry, hurry, dear,
Or you will be late.

I'm dressing myself,
What have I here?
That is your undershirt-shirt, my darling dear.
Undershirt-shirt —
Peek-a peek-a peek-a boo,
That's no way to go to a party.

I'm dressing myself,
What have I here?
Those are your panty pants-pants, my darling dear.
Panty pants-pants
Undershirt-shirt
Peek-a peek-a peek-a boo,
That's no way to go to a party.

I'm dressing myself,
What have I here?
Those are your little sock-socks, my darling dear.
Little sock-socks
Panty pants-pants
Undershirt-shirt
Peek-a peek-a peek-a boo,
That's no way to go to a party.

I'm dressing myself,
What have I here?
Those or your shiny shoe-shoes, my darling dear.
Shiny shoe-shoes
Little sock-socks
Panty pants-pants
Undershirt-shirt
Peek-a peek-a peek-a boo,
That's no way to go to a party.

I'm dressing myself,
What have I here?
Those are your party clothes-clothes, my darling dear.
Party clothes-clothes
Shiny shoe-shoes
Little sock-socks
Panty pants-pants
Undershirt-shirt
Peek-a peek-a peek-a boo,
Now I can go to the party.

A little old man
In a little old car
Went for a ride one day;
He sang a song
As he rode along,
So happy and so gay.
Chuga-chug,
Chuga-chug,
He rode along the way.

The little old man
In his little old car
Went for a ride one day;
He honked at a truck
And his horn got stuck,
As he rode along the way.
Honk-honk,
Honk-honk;
Chuga-chug,
Chuga-chug;
He rode along the way.

The little old man
In his little old car
Went for a ride one day;
His springs grew thin
And caved right in,
As he rode along the way.
Squeak-squeak,
Squeak-squeak;
Honk-honk,
Honk-honk;
Chuga-chug,
Chuga-chug;
He rode along the way.

The little old man
In his little old car
Went for a ride one day;
He sneezed, "A-Choo!"
And a tire blew,
As he rode along the way.
Thump-bump,
Thump-bump;
Squeak-squeak,
Squeak-squeak;
Honk-honk,
Honk-honk;
Chuga-chug,
Chuga-chug;
He rode along the way.

Went for a ride one day;
Oh, he zigged and zagged
And his bumper dragged,
As he rode along the way.
Clang-clang,
Clang-clang;
Thump-bump,
Thump-bump;
Squeak-squeak,
Squeak-squeak;
Honk-honk,
Honk-honk;
Chuga-chug,
Chuga-chug;
He rode along the way.

The little old man
In his little old car
Went for a ride one day;
His tank was weak
So it sprung a leak,
As he rode along the way.
Drip-drip,
Drip-drip;
Clang-clang,
Clang-clang;
Thump-bump,
Thump-bump;
Squeak-squeak,
Squeak-squeak;
Honk-honk,
Honk-honk;
Chuga-chug,
Chuga-chug;
He rode along the way.

The little old man
In his little old car
Stopped at the top of a hill;
Said, "Bless my soul!
I'll let 'er roll!"
And he started rolling down the hill —
Drip-drip,
Drip-drip;
Clang-clang,
Clang-clang;
Thump-bump,
Thump-bump;
Squeak-squeak,
Squeak-squeak;
Honk-honk,
Honk-honk;
Chuga-chug,
Chuga-chug;
He may be rolling still!

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(YPR-803)

"CANASTA" may be played by four, five or six players. For the purpose of clarity this record covers the four player game. The rules are the same for the other games, with the following exceptions:

TWO PLAYERS

Fifteen cards are dealt and two Canastas are required to go out. Many players prefer to alter it to thirteen cards and one Canasta.

THREE PLAYERS

Thirteen cards are dealt, one Canasta required to go out. Each player for himself.

FIVE PLAYERS

The two who draw high cards play against the other three. The three player team alternate, one player out each deal.

SIX PLAYERS

The three who draw high cards play against the other three. Teammates must not sit next to each other.

SCORING

The game is over when at the end of a deal it is found that one or both sides have reached or exceeded a score of 5000 points.

There is no bonus for winning a game. Where both teams exceed 5000 the winner is the one with the higher score and not necessarily the one who went out, or the one who went over 5000 first.

Most Canasta score slips consist of columns for the teams and lines for the base score, the card count score and the total. The procedure is to count all the base score, put it down on the score slip, then deduct the card count in the player's hands from the cards on the table. Then count and score the remaining card count on the table.

It is common practice to put all the melds of a team in front of one player, and when the hand is over, this player does the counting and scoring. His partner checks the opponent's counting and scoring.

At the end of a game (5000) the difference is translated into the nearest hundred. If one team beat another by 2320 the score would be carried as minus 23 or plus 23 as in bridge.

Base-score

For going out - 100
For going out concealed - 200
For each natural Canasta - 500
For each mixed Canasta - 300
For red threes - 100 each
For all four red threes - 800

When the hand is over, if a team has been unable to make its initial meld the red three count is deducted rather than added to the score.

Card count score

Each Joker - 50
Each two spot - 20
Each Ace - 20
Each King down through 8 - 10
Each 7 down through black 3 - 5

POINT PENALTIES

1. For melding out of turn - 100
2. For an irregular draw - 50
3. For drawing out of turn - 100
   If the offender adds the illegal card to his hand, an extra 100
4. If unable to go out, after asking and receiving partner's "yes", 100
   At the start of the game the players may choose to use or omit throughout these point penalties.

EXPOSED CARD PENALTIES

If a player illegally exposes one or more of his cards, these cards become penalty cards and must be left face up on the table.

Penalty cards may be properly melded whenever it is the offender's turn to meld. (This includes the right to take the discard pile with them.)

The offender must select his discard from the penalty cards as long as there are any unmelded on the table.

CONDONEMENT

If the next player proceeds to play before the infraction is called, there is no penalty; however, cards exposed or meld that cannot be corrected must be returned to the player's hand.

The following infractions involve cards illegally exposed:

INITIAL MELD

1. Melding less count than required for initial meld.
   Unless the player can add additional meld to correct the count, the cards exposed become penalty cards; and if he has taken the up card it must be returned before he discards one of the penalty cards.

TAKING THE UP CARD

2. Taking the up card without the proper matching cards.
   The exposed cards become penalty cards.

ILLEGALLY TAKING THE PILE

3. If a player illegally takes the discard pile into his hand.
   The pile must be reconstructed and returned. The offender's entire hand must be placed face up on the table as special penalty cards. (These cannot be melded.)

TOO MANY WILD CARDS

4. Using more than three wild cards in a meld with less than four natural cards.
   The extra wild cards must be used with other melds; if unable, the surplus wild cards become penalty cards.

GOING OUT

5. If a player asks "may I go out?" and after his partner's "yes" cannot go out.
   He must expose his hand, meld what he legally can, and the balance becomes penalty cards.

6. Going out without having a Canasta or going out when partner's answer was "no".
   The cards involved become penalty cards and if the player has not already discarded, he must discard one of these penalty cards.

RED THREE

When the deal ends, if a player is found to hold a red three, and he has had at least one turn to play, his side is penalized 500 points.

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The Atlantic
June 1985

Music - Side 6

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毛主席的旧居——韶山

中国唱片

M-906

毛主席您是我们心中的红太阳

33⅓

——歌　曲——

第 1 面：

1. 毛主席您是我们心中的红太阳 （合唱）

辽宁省盘锦地区革委会宣传队集体创作

中国人民解放军总政治部宣传队演唱並伴奏

2. 万岁！伟大的中国共产党 （合唱）

中国人民解放军北京军区政治部宣传队集体创作、演唱並伴奏

3. 歌唱伟大光荣正确的中国共产党 （合唱）

集体词　王莘曲

中央乐团演唱並伴奏

第 2 面：

1. 草原上的红卫兵见到了毛主席 （女声小合唱）

李德全词　高士衡曲

中国人民解放军北京军区政治部宣传队演唱並伴奏

2. 延边人民热爱毛主席 （女声独唱）

韩允浩词　集体改词　金凤浩曲

黄仁顺演唱

延边歌舞团乐队伴奏

3. 祝福毛主席万寿无疆 （男女声二重唱）

马骏英词曲　集体改词

耿莲凤、张振富演唱

中国人民解放军北京军区政治部宣传队伴奏

4. 万岁！毛主席 （齐唱）

勤耕词曲　集体改词

中国人民解放军总政治部宣传队演唱並伴奏

CHAIRMAN MAO, YOU ARE THE RED SUN IN OUR HEARTS

—Songs

SIDE 1

1. CHAIRMAN MAO, YOU ARE THE RED SUN IN OUR HEARTS (*Chorus*)

2. LONG LIVE THE GREAT COMMUNIST PARTY OF CHINA! (*Chorus*)

3. SING IN PRAISE OF THE GREAT, GLORIOUS AND CORRECT COMMUNIST PARTY OF CHINA (*Chorus*)

SIDE 2

1. RED GUARDS FROM THE GRASSLANDS SEE CHAIRMAN MAO (*Female Chorus*)

2. THE PEOPLE OF YENPIEN LOVE CHAIRMAN MAO (*Female Solo*)

3. WE WISH CHAIRMAN MAO A LONG, LONG LIFE! (*Male and Female Duet*)

4. LONG LIVE CHAIRMAN MAO! (*Song in Unison*)

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Manufactured by: CHINA RECORD COMPANY *Distributed by:* GUOZI SHUDIAN, *China Publications Centre, P. O. Box 399, Peking, China*

THE HARP

THE ARTIST

Edward Vito graduated from Cincinnati College of Music specializing in piano and composition, and is now recognized as the outstanding American harp virtuoso. Walter Damrosch called him our ". . . most outstanding harpist," and he is one of the few members of the NBC Symphony who has been with it since Arturo Toscanini first organized it 15 years ago. He has made numerous appearances in concert and radio, and here brings us a rarity in records,—solo harp.

THE PROGRAM

Music from the golden era of White Russia is represented in Albert Zabel's Concerto. Zabel was known as "the Czar's harpist," and was the leading harpist of his time in Russia. The two selections by Mr. Vito are part of a suite of six which had its premiere at his Town Hall recital some years ago.

None of the remaining selections was written originally for the instrument, but under Edward Vito's hand, the fire of *Malaguena,* the brilliance of *Valse Celebre* and the fine texture of *Fantasie Impromptu* take on new and authentic flavor. The Chopin Fantasie happens to be exceptionally difficult of execution, yet Mr. Vito's effortless expression makes one feel that Chopin might well have written it for harp.

SIDE A

1st Mov't Concerto in C minor	*Albert Zabel*
Etude in C	*Edward Vito*
Fantasie Impromptu	*Frederick Chópin*

SIDE B

Valse Celebre	*Moszkowski*
Gigue in Olden Style	*Vito*
Claire de Lune	*Debussy*
Malaguena	*Lecuona*

THE HARP

1030

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LOUIS JOURDAN
in
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with
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33⅓ rpm
Microgroove



Side A
Cuts 1-15

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135305A

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Microgroove

Side B
Cuts 16-31

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135305B


COLUMBIA
MASTERWORKS
MM 461-1
PIERROT LUNAIRE
1. Mondestrunken (Moonstruck) 2. Colombine
3. Der Dandy (The Dandy) -Schönberg-
ARNOLD SCHONBERG, Conductor
Erika Stiedry-Wagner, Recitation; Rudolf Kolisch, Violin and Viola; Stefan Auber, 'Cello; Eduard Steuermann, Piano; Leonard Posella, Flute and Piccolo; Kalman Bloch, Clarinet and Bass Clarinet
71161-D
(XH 23)
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COLUMBIA
MASTERWORKS
MM 461-8
PIERROT LUNAIRE
20. Heimfahrt (Journey Home) 21. O alter Duft (Oh, Olden Fragrance!) Schoenberg
ARNOLD SCHONBERG, Conductor
Erika Stiedry-Wagner, Recitation; Rudolf Kolisch, Violin and Viola; Stefan Auber, Cello; Eduard Steuermann, Piano; Leonard Posella, Flute and Piccolo; Kalman Bloch, Clarinet and Bass Clarinet
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(4H 30)


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MM 461-2
PIERROT LUNAIRE
4. Eine blasse Wäscherin (A Pale Washerwoman) 5. Valse de Chopin (Waltz Of Chopin) 6. Madonna -Schönberg-
ARNOLD SCHÖNBERG, Conductor
Erika Stiedry-Wagner, Recitation; Rudolf Kolisch, Violin and Viola; Stefan Auber, 'Cello; Eduard Steuermann, Piano; Leonard Posella, Flute and Piccolo; Kalman Bloch, Clarinet and Bass Clarinet
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(XH 24)


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MM 461-7
PIERROT LUNAIRE
18. Der Mondfleck (The Moonspot) 19. Serenade
-Schönberg-
ARNOLD SCHÖNBERG, Conductor
Erika Stiedry-Wagner, Recitation; Rudolf Kolisch,
Violin and Viola; Stefan Auber, 'Cello; Eduard
Steuermann, Piano; Leonard Posella, Flute
and Piccolo; Kalman Bloch, Clarinet
and Bass Clarinet
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(XH 29)


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MM 461-3
PIERROT LUNAIRE
1. Der kranke Mond (The Sick Moon) 2. Nacht (Night)
Schönberg-
ARNOLD SCHOENBERG, Conductor
Erika Stiedry-Wagner, Recitation; Rudolf Kolisch,
Violin and Viola; Stefan Auber, 'Cello; Eduard
Steuermann, Piano; Leonard Posella, Flute
and Piccolo; Kalman Bloch, Clarinet
and Bass Clarinet
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(XH 25)


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MM 461-6
PIERROT LUNAIRE
15. Heimweh (Homesickness) 16. Gemeinheit! (Outrage!)
17. Parodie (Parody) -Schönberg-
ARNOLD SCHÖNBERG, Conductor
Erika Stiedry-Wagner, Recitation; Rudolf Kolisch,
Violin and Viola; Stefan Auber, 'Cello; Eduard
Steuermann, Piano; Leonard Posella, Flute
and Piccolo; Kalman Bloch, Clarinet
and Bass Clarinet
71163-D
(XH 28)


COLUMBIA
MASTERWORKS
MM 461-4
PIERROT LUNAIRE
9. Gebet an Pierrot (Prayer To Pierrot) 10. Raub (Theft)
11. Rote Messe (Red Mass) 12. Galgenlied (Song of
The Gallows) -Schönberg-
ARNOLD SCHOENBERG, Conductor
Erika Stiedry-Wagner, Recitations; Rudolf Kolisch,
Violin and Viola; Stefan Auber, 'Cello; Edward
Steuermann, Piano; Leonard Posella, Flute
and Piccolo; Kalmen Bloch, Clarinet
and Bass Clarinet
71164-D
(XN 26)


COLUMBIA
MASTERWORKS
MM 461-5
PIERROT LUNAIRE
13. Enthauptung (Decapitation) 14. Die Kreuze
(The Crosses) -Schoenberg-
ARNOLD SCHOENBERG, Conductor
Erika Stiedry-Wagner, Recitation; Rudolf Kolisch,
Violin and Viola; Stefan Auber, 'Cello; Eduard
Steuermann, Piano; Leonard Posella, Flute
and Piccolo; Kalman Bloch, Clarinet
and Bass Clarinet
71164-D
(XH 271


FULL FREQUENCY
RANGE SOUND
STEREO PHONIC
TAEDO
TAEDO
TOP TUNE PARADE VOL. 15
SIDE 1
TLP 20045
1 Girl Happy
2 Too Busy
3 In The Ghetto
4 Romeo And Juliet
5 Hester Honey
6 Teardrop City
7 Lodi
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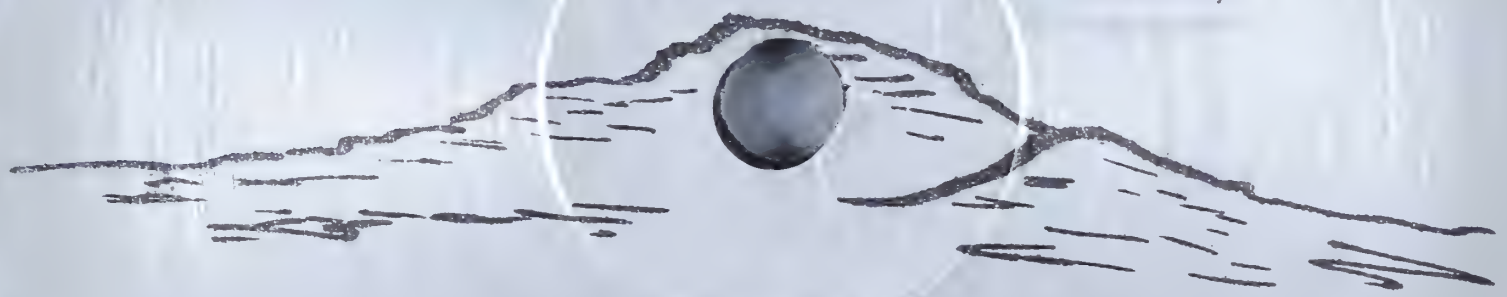

FULL FREQUENCY RANGE SOUND
STEREO PHONIC
TAEDO
TAEDO
TOP TUNE PARADE VOL. 15
SIDE 2
TLP 20045
1 Bad Moon Rising
2 Love Me Tonight
3 One
4 My House On The Hill
5 Summertime
6 Semedsy Man
7 Oh Happy Days
공보부등록제 4 호
NET W. 125g UP 1969년 원 원제자
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Stereo

GIACOMO PUCCINI

MESSA DI GLORIA

Side 1 *33-1/3 RPM*



Kyrie - Gloria

John K. Herpel, *Tenor*

MONADNOCK CHORUS AND ORCHESTRA

Peterborough, New Hampshire

David E. Brandes, *Conductor*

(NR15418-1)

Stereo

GIACOMO PUCCINI

MESSA DI GLORIA

Side 2 *33-1/3 RPM*



Credo - Sanctus - Agnus Dei

John K. Herpel, *Tenor*

MONADNOCK CHORUS AND ORCHESTRA

Peterborough, New Hampshire

David E. Brandes, *Conductor*

(NR15418-2)

Side 1 Stereo

17S-11 (17S-11A)⑥

RCA

想い出の小径

想い出のスクリーン・ヒット

33⅓ rpm

DYNAGROOVE

1. サウンド・オブ・ミュージック
2. エデンの東
3. ハロー・ドーリー
4. 男と女
5. モアラ
6. タラのテーマ

ロミ・山田(歌)(1)
松本英彦クインテット(2)
ビクター・オーケストラ(3)
沢田駿吾クインテット(4)
松本　浩とブルー・ナイツ(5)
羽鳥幸次とビクター・オーケストラ(6)

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Side 2 Stereo

17S-11 (17S-11B)⑥

RCA

想い出の小径

想い出のスクリーン・ヒット

33⅓ rpm

DYNAGROOVE

1. トゥ・ラヴ・アゲイン
2. いそしぎ
3. 慕情
4. サウンド・オブ・サイレンス
5. 禁じられた遊び
6. トゥナイト

中村八大クインテット(1)
沢 たまき(歌)(2)
松本 浩とブルー・ナイツ(3)
原 信夫とシャープス・アンド・フラッツ(4)
ビクター・オーケストラ(5)
ロミ・山田(歌)(6)

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유니버어살 제작 (NET.W. 125gUP) 공보부등록제6호

UNIVERSAL

韓國歌曲全史

Korean Art Songs

Vol. 2

STEREO

SIDE A

1	봄	처녀	琅璟榮
2	先驅者		慈仁愛
3	산들바람		金天明
4	玉笛		弦明淑
5	그이생각		李仁榮
6	사공의노래		李魯慶
7	제비		朴愛
8	그리운내고향		李榮

伴奏 / 李成均

LONG PLAY 33 1/3 (rpm)

MANUFACTURED BY UNIVERSAL RECORD COMPANY IN KOREA

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유니버어살 제작 NET.W. 125gUP 공보부등록제6호

UNIVERSAL

韓國歌曲全史
Korean Art Songs
Vol. 2

STEREO SIDE B

1	뱃노래	범도애	範道愛
2	아! 가을인가	이동옥	李東玉
3	어머니의 마음	이천자	李天慈
4	가려나	김범도	金範道
5	希望의 나라로	김이순	金李順
6	봄이 오면	이범도	李範道
7	山		

伴奏 / 朴 政 胤

MANUFACTURED BY UNIVERSAL RECORD COMPANY IN KOREA

LONG PLAY 33 1/3 rpm

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION

S

TM

1400 E. LACKAWANNA AVE.
OLYPHANT, PA. 18447

PHONE: (717) 383 3291
TWX 510 671 4580

12" 33 1/3 RPM

DATE 913

ACC'T PWL/POLYGRAM

TITLE ROCK 'DAT ASS(LP VERS.)(5:06)

ARTIST B.O.X.(BEYOND ORDINARY X-ISTENCE)

MTX. NO. PRO-968-1-A

REC. NO. PRO-968-1

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION

S

TM

1400 E LACKAWANNA AVE
OLYPHANT, PA. 18447

PHONE (717) 383-3291
TWX 510-671-4580

12" 33 1/3 RPM

DATE _____

ACC'T PWL/POLYGRAM

TITLE ROCK ' DAT ASS (INSTRUMENTAL)(5:04
(ACAPPELLA)(5:02)

ARTIST B.O.X. (BEYOND ORDINARY X-ISTENCE)

MTX. NO. PRO-968-1-B

REC. NO. PRO-968-1

MUSIC FOR GLASS HARMONICA

1. BEETHOVEN: Romance (2:00)
2. NAUMANN: Duo* (10:30)
3. SCHLETT: Sonata (9:35)
4. NAUMANN: Sonata (6:08)

CANDIDE ® VOX

CE 31007 - Side 1
(VS 2844)
28:25 Min.
Made in U.S.A.

BRUNO HOFFMANN,

Glass Harmonica;

*Schäffer, Lute

UNIVERSAL USE — STEREO can also be played MONO

MUSIC FOR GLASS HARMONICA

1. REICHARDT: Rondeau (8:46)
2. TOMASCHEK: Fantasie (9:40)
3. ROELLIG: Rondo (8:00)

CANDIDE® VOX

CE 31007 - Side 2
(VS 2845)
26:35 Min.
Made in U.S.A.

BRUNO HOFFMANN, Glass Harmonica; Anrath & Albers, Violins; Nippes, Viola; Plümacher, Cello; Nose, Double-bass; Kessler Str. Qt.

UNIVERSAL USE — STEREO can also be played MONO

SIDE 1

CENTRAL METHODIST COLLEGE

A CAPPELLA CHOIR

Dr. Luther T. Spayde, Conductor

1970-1971 Season

mfg. by Century Records

STEREO
39893

Cavern Sound Corp.
16400 E. Truman Rd.
Independence, Mo. 64050

1. Lobet den Herren, alle Heiden - Melchoir Franck
2. Ye Sons and Daughters of the King - Volckmar Leisring
3. Jesus Said to the Blind Man - Melchoir Vulpius
4. If By His Spirit (from the Motet, "Jesu, Priceless Treasure") - J. S. Bach
5. Hymn to David - John Ness Beck
6. Alleluia (from "Brazilian Psalm") - Jean Berger
7. The Morning Times - Don McAfee

33 1/3

SIDE 2

CENTRAL METHODIST COLLEGE

A CAPPELLA CHOIR

Dr. Luther T. Spayde, Conductor

1970-1971 Season

mfg. by Century RECORDS

STEREO
39893

Cavern Sound Corp.
16400 E. Truman Rd.
Independence, Mo. 64050

1. How They So Softly Rest - Healey Willan
2. From the Psalms, Part III - Earl Rogers
3. Beautiful Savior (Melody from the 12th Century) -
   F. Melius Christiansen
   Incidental solo by: Naomi R. Craig, Alto
4. Sing We Noel, Noel (French Noel) - Arr: Theron Kirk
   Percussion by Naomi Craig and Beverly Peters
5. Tennessee Mountain Morning Hymn - Arr: Harvey Gaul
6. Ain'-a That Good News (Spiritual) -
   Arr: William L. Dawson
7. The Sevenfold Amen -
   Peter C. Lutkin

33 1/3

PRODUCTO CENTROAMERICANO HECHO EN COSTA RICA POR INDICA S. A.

RESERVADOS TODOS LOS DERECHOS DE REPRODUCCION LUCRATIVA

CBS

Murgas y más Murgas de Panamá

TOBY MUÑOZ

℗
© 1983 INDICA S. A.

1020212-A
Estereo

1. ESTHER
2. LA MURGA DEL SUPERMERCADO GAGO
3. LA CUCARACHA
4. EL CAMALEON
5. LA LECHE
6. RITA CECILIA

PRODUCTO CENTROAMERICANO HECHO EN COSTA RICA POR INDICA S. A.

RESERVADOS TODOS LOS DERECHOS DE REPRODUCCION LUCRATIVA

CBS

Murgas y más Murgas de Panamá

TOBY MUÑOZ

℗
© 1983 INDICA S. A.

1020212-B
Estereo

1. LA MURGA DEL SECO HERRERANO
2. LA GALLINA
3. ABUSADORA
4. POLLO BOBO
5. EL BIM BIM
6. TODO ES PARA TI

NONESUCH RECORDS

GEORGE CRUMB

(b. 1929)

Makrokosmos, Volume I

STEREO
H-71293-A

STEREO
SIDE ONE (18:54)

Part One

1. Primeval Sounds (Genesis I) — Cancer
2. Proteus — Pisces
3. Pastorale (from the Kingdom of Atlantis, ca. 10,000 B.C.) — Taurus
4. Crucifixus — Capricorn

Part Two

5. The Phantom Gondolier — Scorpio
6. Night-Spell I — Sagittarius

DAVID BURGE, piano

℗ & © 1974 Nonesuch Records

Mfg. by Elektra/Asylum/Nonesuch Records, 1855 Broadway, New York, New York 10023 / A Division of Warner Communications Inc.

NONESUCH RECORDS

GEORGE CRUMB

(b. 1929)

Makrokosmos, Volume I

STEREO
H-71293-B

STEREO
SIDE TWO (15:55)

Part Two (concl.)

7. Music of Shadows (for Aeolian Harp) — Libra
8. The Magic Circle of Infinity (Moto Perpetuo) — Leo

Part Three

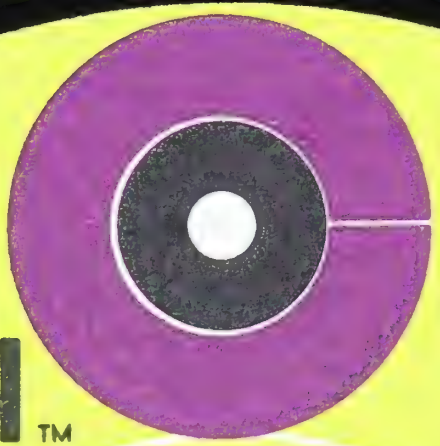
9. The Abyss of Time — Virgo
10. Spring-Fire — Aries
11. Dream Images (Love-Death Music) — Gemini
12. Spiral Galaxy — Aquarius

DAVID BURGE, piano

℗ & © 1974 Nonesuch Records

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Capitol™
DUNN & McCASHEN
Stereo
ST-565
(ST 1-565)
Side 1
1. ALRIGHT IN THE CITY
(D. Dunn-T. McCashen) ASCAP 2:34
2. DON'T BE LATE, BE FRIENDS
(D. Dunn-T. McCashen) ASCAP 2:52
3. I WAS HIGH (On Something)
(D. Dunn-T. McCashen) ASCAP 3:20
4. THE COWBOY
(D. Dunn-T. McCashen) ASCAP 3:09
5. JUST ONE GOOD WOMAN
(D. Dunn-T. McCashen) ASCAP 3:15
PRODUCED BY TOXEY FRENCH
FOR MR. BONES
PRODUCTIONS
Mfd. by Capitol Records, Inc., A Subsidiary of Capitol Industries, Inc., U.S.A.
Capitol ® Marca Reg. • U.S. Pat. No. 2,631,859



Capitol™

DUNN & McCASHEN

Stereo
ST-565
(ST 2-565)

Side 2

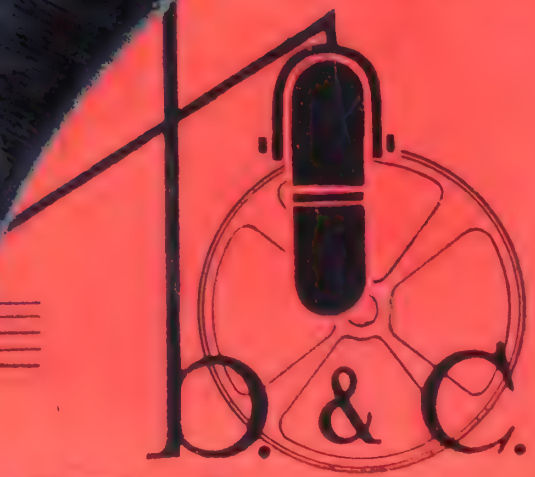
1. MAN ON THE CORNER
   (D. Dunn-T. McCashen) ASCAP 2:40
2. SO LONG ROSIE PLUM
   (D. Dunn-T. McCashen) ASCAP 2:32
3. SEE THE LADY WAITING
   (D. Dunn-T. McCashen) ASCAP 3:32
4. I AM (D. Dunn-T. McCashen) ASCAP 2:55
5. Medley: 5:44
   a. LIVE TILL YOU LOVE
      (D. Dunn-T. McCashen) ASCAP
   b. FIRST TIME I SAW YOUR FACE
      (Dunn-McCashen-Elsensohn) ASCAP

PRODUCED BY TOXEY FRENCH
FOR MR. BONES
PRODUCTIONS

Capitol® Marca Reg. • U.S. Pat. No. 2,631,859

Mfd. by Capitol Records, Inc., A Subsidiary of Capitol Industries, Inc., U.S.A.

33 RPM
STANDARD GROOVE



15 east 48th street
new york 17, n. y.
plaza 5-2231-2

recording

SIDE 1

AN DIE FERNE GELIEBTE-BEETHOVEN

LLOYD OOSTENBRUG - TENOR

LEO ROSENEK - PIANO

33 RPM
STANDARD GROOVE



15 east 48th street
new york 17, n. y.
plaza 5-2231-2

recording

SIDE II

AN DIE FERNE GELIEBTE-BEETHOVEN

LLOYD OOSTENBRUG - TENOR

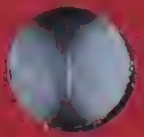
LEO ROSENEK-PIANO

RPC

"THE HIGH COST OF WRITING PAPER"

by Dr. Robert T. Ketcham

Side 1 LONG PLAY 33⅓



Rerecorded from client's furnished tape JZ–34661

PART I

Recorded during the Cedarville College Chapel

March 10 - 14, 1969

Custom Pressed by RECORDED PUBLICATIONS COMPANY, Camden, New Jersey

RPC

"THE HIGH COST OF WRITING PAPER"

by Dr. Robert T. Ketcham

Side 2 | LONG PLAY 33⅓ | Rerecorded from client's furnished tape | JZ-34662

PART II

Recorded during the Cedarville College Chapel

March 10-14, 1969

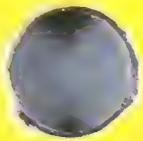
Custom Pressed by RECORDED PUBLICATIONS COMPANY, Camden, New Jersey

THE "INSIGHTS"

SING
THIS LITTLE LIGHT OF MINE

Arranged and Conducted by DAVE SMITH

KCMS 1298



STEREO
SIDE 1

1. THIS LITTLE LIGHT OF MINE - unknown
2. LET THE LOWER LIGHTS BE BURNING - Phillip Bliss
3. I MET THE MASTER - Mosie Lister *
4. THREE CROSSES - Mosie Lister *
5. INSIDE THE GATE - J. D. Summer
6. BORN TO SERVE THE LORD - Bud Chambers
7. KEEP ON THE FIRING LINE - unknown

NAZARENE BIBLE COLLEGE
Colorado Springs, Colorado 80901
(SESAC)

THE "INSIGHTS"

SING
THIS LITTLE LIGHT OF MINE

Arranged and Conducted by DAVE SMITH

KCMS 1299

STEREO
SIDE 2

1. I'VE BEEN TO CALVARY - William Gaither *
2. HOW GREAT THOU ART - Carl Boberg
3. NEITHER DO I CONDEMN THEE - Carol & Jimmy Snow
4. LOVEST THOU ME - William Gaither *
5. THE OLD RUGGED CROSS AND I BELIEVE, * IN A HILL CALLED MT. CALVARY, George Benard & William Gaither
6. I WILL SERVE THEE - William Gaither *

NAZARENE BIBLE COLLEGE
Colorado Springs, Colorado 80901
(SESAC)

Montagne
RECORDS

THE YOUNGER BROTHERS BAND
BACK PORCH SINGIN'

Side One
ASM-469

Stereo
33 1/3 RPM

1.	**EASTBOUND AND DOWN** (J. Hubbard, D. Feller) BMI	2:44
2.	**I DON'T WANNA BE YOUR FRIEND ANYMORE** (T. Gehman, D. Sweigart) BMI	2:16
3.	**BACK PORCH SINGIN'** (T. Gehman, D. Sweigart) BMI	2:13
4.	**BITTER THEY ARE, HARDER THEY FALL** (L. Gatlin) BMI	3:15
5.	**A MAN FROM WHEELING** (T. Gehman, D. Sweigart) BMI	2:47

1981

Mfg. by: Montagne Records - Div. of Atlantic Sound Prod. - Marietta, Pa. 17547

Montagne
RECORDS

THE YOUNGER BROTHERS BAND
BACK PORCH SINGIN'

Side Two
ASM-469

Stereo
33 1/3 RPM

1. **OLD-FASHIONED LADY** 2:16
   (D. Sweigart) BMI
2. **MIDNIGHT CHOIR [Mogen David]** 3:30
   (L. Gatlin) BMI
3. **MR. D J** 3:13
   (G. Francis, B. House) BMI
4. **TODAY** 3:15
   (T. Gehman) BMI
5. **I CAN'T UNDERSTAND WHERE I BELONG**
   (T. Gehman, D. Sweigart) BMI 2:35

℗ © 1981

Mfg. by: Montagne Records - Div. of Atlantic Sound Prod. - Marietta, Pa. 17547

SD 33-361

MIKE CORBETT & JAY HIRSH
with HUGH McCRACKEN



1. GYPSY CHILD (2:58)
   Hirsh

ONE STEREO

2. UNCUT DIAMOND (3:14)
   Hirsh
3. FLY WITH ME (5:30)
   Hirsh
4. SEASHORE (2:19)
   Hirsh
5. AGATHA'S RAVEN (2:14)
   Corbett-Hirsh
6. GOODNIGHT MY LADY (2:49)
   Hirsh

(ST-C-712143RI)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

SD 33-361

MIKE CORBETT & JAY HIRSH
with HUGH McCRACKEN



1. THE MIGHTY EMERALD (3:44)
   Hirsh
2. ANNIE'S A WIZARD (1:25)
   Hirsh

TWO STEREO

3. BALTIMORE LADIES (3:17)
   Hirsh
4. SWEET VIRGINIA (4:15)
   Hirsh
5. BUTTERFLY DAY (1:23)
   Hirsh
6. BROKEN SKY (2:53)
   Corbett-Hirsh
7. SWAN SONG (3:31)
   Hirsh

(ST-C-712144RI)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.


Performance Records
CR-77006-A
SIDE ONE
33⅓ RPM
FELIX MENDELSSOHN
SONATA IN D MAJOR, OPUS 58
Allegro assai vivace (8:18)
Allegretto scherzando (5:36)
Adagio (5:31)
Molto allegro e vivace (7:50)
KERMIT MOORE, Cello
RAYMOND JACKSON, Piano
℗ © Cespico Records, Ltd., 1790 Broadway, New York, N.Y. 10019 18th fl.


Performance Records
CR-77006-B
SIDE TWO
33⅓ RPM
KERMIT MOORE
MUSIC FOR CELLO AND PIANO
(Rudmor Publ., N.Y.C.-ASCAP)
Introduction and Allegro (6:12)
Aria (9:24)
Toccata (4:53)
FELIX MENDELSSOHN
SONG WITHOUT WORDS, OPUS 109 (4:05)
KERMIT MOORE, Cello
RAYMOND JACKSON, Piano
℗ © Cespico Records, Ltd., 1790 Broadway, New York, N.Y. 10019 18th fl.


Performance Records
CR-77005-A
SIDE ONE
33⅓ RPM
GIOVANNI PLATTI
SONATA IN G MAJOR (7:54)
Grave; Allegro; Adagio; Allegro molto
PIERRE SANCAN
SONATINE (9:54)
(Durand & Co., Paris)
Moderato; Andante espressivo; Tempo animé
PAUL WETZGER
BY THE BROOK (IDYLL) (5:27)
FREDERICK CHOPIN
NOCTURNE, OPUS 15, NO. 2 (3:52)
(Transc. P. Taffanel)
HAROLD JONES, Flute
PAULINE LEDERER, Pianist
℗ © Cespico Records, Ltd., 1790 Broadway, New York, N.Y. 10019 18th fl.


Performance Records
CR-77005-B
SIDE TWO
33⅓ RPM
LENNOX BERKELEY
SONATINE (9:34)
(European-American)
Moderato; Adagio; Allegro moderato
MATT DORAN
POEM (4:00)
(Western Int'l Inc.-ASCAP)
CLAUDE DEBUSSY
L'APRÉS MIDI D'UN FAUNE (9:33)
CLAUDE DEBUSSY
SYRINX (2:41)
HAROLD JONES, Flute
PAULINE LEDERER, Pianist
℗ © Cespico Records, Ltd., 1790 Broadway, New York, N.Y. 10019 18th fl.


Performance Records
CR-77003-A
SIDE ONE
33⅓ RPM
DOROTHY RUDD MOORE
FROM THE DARK TOWER
(Rudmor Publ., N.Y.C.-ASCAP)
O Black and Unknown Bards (4:15)
Southern Mansion (3:34)
Willow Bend and Weep (2:21)
Old Black Men (2:00)
No Images (4:46)
Dream Variation (1:32)
For a Poet (3:56)
From the Dark Tower (5:34)
HILDA HARRIS, Mezzo-Soprano
KERMIT MOORE, Cello
WAYNE SANDERS, Piano
℗ © Cespico Records, Ltd., 1790 Broadway, New York, N.Y. 10019 18th fl.


Performance Records
CR-77003-B
SIDE TWO
33⅓ RPM
MAURICE RAVEL
CHANSONS MADÉCASSES (Songs of Madagascar)
(Durand & Co., Paris)
Nahandove (6:05)-Aoua (3:49)-Il est doux (4:47)
CAMILLE NICKERSON: Arr.
CREOLE FOLK SONGS
(For Voice and Piano)
(Boston Music Co.)
GUE, GUE, SOLINGAIE (4:03)
MICHIEU BANJO (1:18)
FAIS DO DO (3:18)
DANSE, CONNI, CONNE (1:11)
HILDA HARRIS, Mezzo-Soprano
WAYNE SANDERS, Piano
HAROLD JONES, Flute
KERMIT MOORE, Cello
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Performance Records
CR-77001-A
SIDE ONE
33⅓ RPM
JOHANNES BRAHMS
SONATA IN E MINOR, OPUS 38
for Cello and Piano
Allegro non troppo (10:00)
Allegretto quasi menuetto (5:10)
Allegro (8:27)
KERMIT MOORE, Cello
RAYMOND JACKSON, Piano
℗ © Cespico Records, Ltd., 1790 Broadway, New York, N.Y. 10019 18th fl.



Performance Records

CR-77001-B
SIDE TWO

33⅓ RPM

DOROTHY RUDD MOORE
DIRGE AND DELIVERANCE (15:37)
(Rudmor Publ., N.Y.C.-ASCAP)

GABRIEL FAURÉ
ÉLEGIE (6:31)

KERMIT MOORE, Cello
RAYMOND JACKSON, Piano

℗ © Cespico Records, Ltd., 1790 Broadway, New York, N.Y. 10019 18th fl.

CSP

A Service of CBS Records

HUCKLEBERRY HOUND WITH STORIES AND SONGS OF UNCLE REMUS

P 13829
STEREO

33 1/3 RPM
Side 1
AS 13829

HUCKLEBERRY HOUND

1. Song: HUCKLEBERRY HOUND
2. Story: HUCKLEBERRY HOUND
3. Song: UNCLE REMUS
4. Story: UNCLE REMUS (PT. 1)
5. Song: BRER RABBIT
6. Story: UNCLE REMUS (PT. 2)

Electronically Re-recorded To Simulate Stereo.

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PRODUCTIONS, INC.
℗ 1977 CBS Inc.

Marcas Reg. Printed in U.S.A.

CSP

A Service of CBS Records

HUCKLEBERRY HOUND WITH STORIES AND SONGS OF UNCLE REMUS

P 13829
STEREO

33 1/3 RPM
Side 2
BS 13829

HUCKLEBERRY HOUND

1. Story: UNCLE REMUS (Pt. 3)
2. Song: BRER RABBIT
3. Story: UNCLE REMUS (Pt. 4)
4. Song: LAUGH YOUR TROUBLES AWAY

Electronically Re-recorded To Simulate Stereo.

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PRODUCTIONS, INC.
℗ 1977 CBS Inc.

Marcas Reg. Printed in U.S.A.

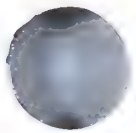

Epic
TRANQUILITY
SILVER
KE 31989
STEREO
SIDE 1
AL 31989
℗ 1972 CBS, Inc.
1. EAGLE EYE 3:54 -T. Shaddick-
2. CAN I SEE YOU 5:44 -T. Shaddick-
3. LINDA 4:03 -T. Lukyn-
4. WHIP WHEEL 5:16 -T. Shaddick-
5. THE DRIVER'S ENGINE 3:38
- T. Shaddick -


Epic
TRANQUILITY
SILVER
KE 31989
STEREO
SIDE 2
BL 31989
℗ 1972 CBS, Inc.
1. COULDN'T POSSIBLY BE 4:16
2. NICE AND EASY 3:12
3. DEAR OH DEAR 3:20
4. SILVER 7:20
5. THE TREE 1:05
- T. Shaddick -



FLEETWOOD MAC

SIDE 1
0-20683



45 RPM

PRODUCED BY LINDSEY BUCKINGHAM AND RICHARD DASHUT
ADDITIONAL PRODUCTION AND REMIX BY ARTHUR BAKER FOR A.B.I.
Remix Engineer: Bob Rosa At Shakedown Sound, New York
Keyboard Overdubs: David Cole, Gary Rottger
Edits by Gail King

Original version available on the Fleetwood Mac album
TANGO IN THE NIGHT on Warner Bros. Records (1-25471)

1. BIG LOVE (Extended Remix) 6:42
2. BIG LOVE (House On The Hill Dub) 3:03
(Lindsey Buckingham)

Now Sounds Music BMI

℗ 1987 Warner Bros. Records Inc. for the U.S.



FLEETWOOD MAC

SIDE 2
0-20683

45 RPM

PRODUCED BY LINDSEY BUCKINGHAM AND RICHARD DASHUT
*ADDITIONAL PRODUCTION AND REMIX BY ARTHUR BAKER FOR A.B.I.
*Remix Engineer: Bob Rosa At Shakedown Sound, New York
*Keyboard Overdubs: David Cole, Gary Rottger
*Edits by Gail King

*Original version available on the Fleetwood Mac album
TANGO IN THE NIGHT on Warner Bros. Records (1-25471)

1. BIG LOVE (Piano Dub)* 6:36
2. YOU AND I, PART I 3:09
(Lindsey Buckingham)

Now Sounds Music BMI

℗ 1987 Warner Bros. Records Inc. for the U.S.

JUSTIN TIMBERLAKE

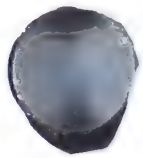
SexyBack

featuring Timbaland

Zomba Label Group

88697-**00616-1**

℗ & © 2006 Zomba Recording LLC
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SIDE A
33 1/3 RPM

1. **Armand's Mix** * 7:13
2. **Album Version** ** 4:03

Produced by Timbaland, Justin Timberlake and Danja
* Remix and additional production by Armand Van Helden for X-Mix Productions
Mastered by Chez Harper at Battery Mastering, NYC
** Mastered by Herb Powers Jr. for PM Entertainment

JUSTIN TIMBERLAKE

SexyBack

featuring Timbaland

JIVE

ZOMBA

Zomba Label Group

88697-**00616-1**

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SIDE B
33 1/3 RPM

1. **DJ Sneak's Sexy Main Rub** * 6:55
2. **Linus Loves Remix** ** 6:19

Produced by Timbaland, Justin Timberlake and Danja

* Remixed by DJ Sneak & Jason Hodges for X-Mix Productions, mixed at "The Gates" Toronto, Canada 2006

** Remix produced by Linus Loves and John Cairs at FA Studios, Glasgow

Mastered by Chaz Harper at Battery Mastering, NYC

JUSTIN TIMBERLAKE

SexyBack

featuring Timbaland

88697-00616-1

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FOR PROMOTIONAL USE ONLY

SIDE C
33 1/3 RPM

1. Armand's Dub* 6:12
2. Dean Coleman Silent Sound Beatdown ** 6:23

JUSTIN TIMBERLAKE

SexyBack

featuring Timbaland

Zomba Label Group

88697-**00616-1**

℗ & © 2006 Zomba Recording LLC
FOR PROMOTIONAL USE ONLY

SIDE D
33 1/3 RPM

1. **Sneak Beats Dub *** 5:25
2. **Tom Novy Ibiza Dub **** 7:47

Written by J. Timberlake, T. Mosley and N. Hills

Produced by Timbaland, Justin Timberlake and Danja

* Remixed by DJ Sneak & Jason Hodges for X-Mix Productions, mixed at The Gates, Toronto, Canada 2006

** Remix produced, arranged & mixed by Tom Novy and Adrian Bass @ Homebase Entertainment Productions

www.tomnovy.com / www.adrianbass.com

Mastered by Chaz Harper at Battery Mastering, NYC

COLUMBIA

A VICTOR BORGE PROGRAM

VICTOR BORGE

Orchestra under the direction of Paul Baron

CL 6013

NONBREAKABLE
(LP 455)

Band No. 1: PHONETIC PUNCTUATION
-Borge-
Band No. 2: GRIEG RHAPSODY
Band No. 3: A LESSON IN COMPOSITION
-Borge-

LONG PLAYING (LP) MICROGROOVE

Trade Marks Reg U S Pat Off Marcas Registradas Made in U.S.A. Pats Pending


COLUMBIA
A VICTOR BORGE PROGRAM
VICTOR BORGE
Orchestra under the direction of Paul Baron
CL 6013
NONBREAKABLE
(LP 456)
Band No. 1: THE BLUE SERENADE
-Borge-
Band No. 2: BRAHMS LULLABY
(Dedicated To My Mother)
Band No. 3: A MOZART OPERA BY BORGE
Band No. 4: ALL THE THINGS YOU ARE
-Hammerstein II-Kern-
LONG PLAYING lp MICROGROOVE
Trade Marks Reg U S Pat Off Marcas Registradas Made in U.S.A. Pats Pending

BOOM BOOM NOVELTIES

presents

SIDE 2

33⅓ RPM

THE CONTEST

RCA VICTOR



MARH
2077

SIDE 1

ANALYSIS

Richard Strauss

TILL EULENSPIEGEL'S MERRY PRANKS, Op. 28

Music Appreciation Symphony Orchestra
Thomas Scherman
Conductor and Narrator
Analysis written by Deems Taylor

33⅓

RCA VICTOR



MARH
2077
K2RL-344

SIDE 2
RED SEAL

ANALYSIS

Richard Strauss

TILL EULENSPIEGEL'S MERRY PRANKS Op. 28

Music Appreciation Symphonic Orchestra
Hanns Kindermann
Conductor and Narrator
Analysis written by Deems Taylor

(Orig [illegible] 334) 7141


FOR REFERENCE RECORDING ONLY
THE LITTLE
LORD JESUS
33 1/3
MARIAN PERKINS
AUDIO DEVICES, Inc., NEW YORK

FOR REFERENCE RECORDING ONLY

SWEET LITTLE JESUS BOY

33 1/3

MARIAN PERKINS

AUDIO DEVICES, Inc., NEW YORK

YOUNG PEOPLES RECORDS



2-803 B

LITTLE OLD CAR

(Lowell-List)



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Canasta
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OUTWITTING YOUR OPPONENTS
PART 2
BY
GEORGE S. GOODEN
MFG. BY HEAR HOW RECORDS
260 KEARNY STREET
SAN FRANCISCO 8, CALIF.

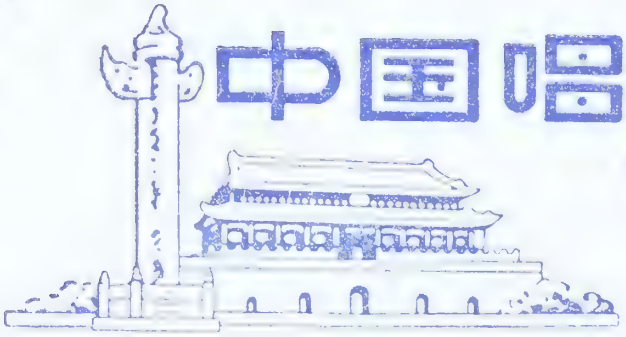
Side 6

The Atlantic June 1985

8 RPM

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中国唱片

33 1/3

歌　曲

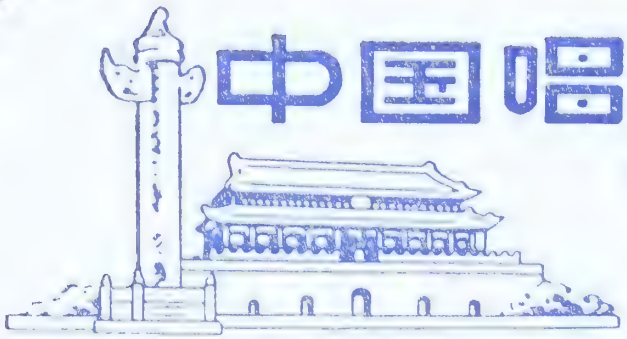
第 1 面 9′01″

毛主席您是我们心中的红太阳

1. 毛主席您是我们心中的红太阳（合唱）
2. 万岁！伟大的中国共产党（合唱）
3. 歌唱伟大光荣正确的
中国共产党（合唱）

M-906 甲

(M-33/71025)



中国唱片

33 1/3

歌　曲

第 2 面 9′17″

毛主席您是我们心中的红太阳

1. 草原上的红卫兵见到了毛主席（女声小合唱）
2. 延边人民热爱毛主席（女声独唱）
3. 祝福毛主席万寿无疆（男女声二重唱）
4. 万岁！ 毛主席（齐唱）

M-906 乙

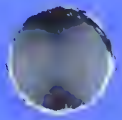
(M-33/71026)


M-G-M
METROLITE
NON-BREAKABLE
Under Normal Use
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56-S-146
THEME FROM "THE SWAN"
(M-G-M CinemaScope Film "The Swan")
(Kaper)
DAVID ROSE
And His ORCHESTRA
M-G-M RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.

MUSIC-APPRECIATION RECORD

MUSICAL
PROGRAM NOTES

MARH 3009



Side B

Tchaikovsky

SYMPHONY No. 5 IN E MINOR, Op. 64

2nd Movement—Andante cantabile, con alcuna licenza
3rd Movement—Valse: Allegro moderato
4th Movement—Finale: Andante maestoso; Allegro vivace

Music Appreciation Symphony Orchestra
THOMAS SCHERMAN
Analyst and Conductor

Made in U.S.A.

33⅓ R.P.M. LONG PLAYING

RADIO NEDERLAND

TRANSCRIPTION SERVICE **HILVERSUM - The Netherlands**

HFA 1
RN 238

duration: 29'30" side 1 (of 2)

HOLLAND FESTIVAL 1955

THE AMSTERDAM CONCERTGEBOUW ORCHESTRA

Symphonic Suite, Elektra (Alphons Diepenbrock)

conducted by Eduard van Beinum

Long Playing 33 1/3 RPM

Mfd by BOVEMA,

Heemstede (Holland)

RADIO NEDERLAND

TRANSCRIPTION SERVICE **HILVERSUM - The Netherlands**

HFA 11
RN 239

duration: 28'40" side 2 (of 2)

HOLLAND FESTIVAL 1955

THE AMSTERDAM CONCERTGEBOUW ORCHESTRA
with the Choir of the Netherlands Radio Union

Excerpts from Choreographic Symphony, Daphnis and Chloe (Ravel)
conclusion - cond. by Pierre Monteux

Long Playing 33 1/3 RPM
Mfd by BOVEMA,
Heemstede (Holland)

RADIO NEDERLAND

TRANSCRIPTION SERVICE HILVERSUM - The Netherlands

HFA 1
RN 240

duration: 29'30" side 2 (of 2)

HOLLAND FESTIVAL 1955

THE AMSTERDAM CONCERTGEBOUW ORCHESTRA

Symphonic Prologue (Henk Badings)

conducted by George Szell

Long Playing 33 1/3 RPM

Mfd by BOVEMA,
Heemstede (Holland)

RADIO NEDERLAND

TRANSCRIPTION SERVICE **HILVERSUM - The Netherlands**

HFA 11
RN 241

duration: 28'40" side 1 (of 2)

HOLLAND FESTIVAL 1955

THE AMSTERDAM CONCERTGEBOUW ORCHESTRA
with the Choir of the Netherlands Radio Union

Excerpts from Choreographic Symphony, Daphnis and Chloe (Ravel)
part 1 - cond. by Pierre Monteux

Long Playing 33 1/3 RPM
Mfd by BOVEMA,
Heemstede (Holland)



HFA III
RN 242

duration: 28'40"

side 1 (of 2)

HOLLAND FESTIVAL 1955 - OPERA

Eugen Onegin, Letter-scene from First Act (Tchaikovsky)
Gré Brouwenstijn (soprano) and the Netherlands
Opera Orchestra. Conductor: Alexander Krannhals

Long Playing 33 1/3 RPM
Mfd by BOVEMA,
Heemstede (Holland)

RADIO NEDERLAND

TRANSCRIPTION SERVICE HILVERSUM - The Netherlands

HFA IV
RN 243

duration: 26'45" side 1 (of 2)

HOLLAND FESTIVAL 1955

SOUND-PICTURES OF THE FESTIVAL
part 1

Long Playing 33 1/3 RPM
Mfd by BOVEMA,
Heemstede (Holland)



HFA III
RN 244

duration: 28'40"

side 2 (of 2)

HOLLAND FESTIVAL 1955 - OPERA

The Turn of the Screw. Final Scene First Act (Britten)
The English Opera Group. Conductor: Benjamin Britten

L'Italiana in Algeri. Finale First Act (Rossini)
Members of La Scala, Milan, and the Hague Residentie Orchestra. Conductor: Carlo Maria Giulini

Long Playing 33 1/3 RPM

Mfd by BOVEMA,
Heemstede (Holland)

RADIO NEDERLAND

TRANSCRIPTION SERVICE **HILVERSUM - The Netherlands**

HFA IV
RN 245

duration: 26'45" side 2 (of 2)

HOLLAND FESTIVAL 1955

SOUND-PICTURES OF THE FESTIVAL

conclusion

Long Playing 33 1/3 RPM
Mfd by BOVEMA,
Heemstede (Holland)


Columbia
Lithuanian
Geriau Diena, Geriau Naktį
Comic Song
JOZAS ŠUILDAUSKAS, Baritonas.
su akompan. orkestros
16006-F
(105120)
COLUMBIA PHONOGRAPH COMPANY, Inc
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Aug. 11, 08, Nov. 30, 09, Aug. 10, 14, Oct. 20, 14
Mar. 11, '16, July 1, '19 Canada 05, 20, 21, 22


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March
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(Grafulla)
OLD GUARD BAND
2183-G
(19152)
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HIS MASTER'S VOICE

Reg. U.S. Pat. Off., M. de F., M. ind. Rgtrds. Nos. 41767 y 41801, 1 de Febrero, 1904.

Victor

Violin, Accordion, Piano
Lithuanian

Subat Vakaro–Šadišius

(Saturday Night–Schottische)

Albrecht'o Instrumentaliskás Trio

(Albrecht Instrumental Trio)

73738–B

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BELL
REG U. S. PAT. OFF.
504—B
Fox-trot
HOOSIER SWEETHEART
(Ash-Baskette & Goodwin)
JOHNNIE JOHNSON AND HIS
CLUB MIRADOR ORCHESTRA
MANUFACTURED BY BELL RECORD CORPORATION

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HIS MASTER'S VOICE

Reg.U.S.Pat.Off.. M.de F. M.Ind.Rgtrda. Nos.4176 y 4180,1 de Febrero,1904.

Victor

Lithuanian - Chorus

Saule raudona

Vilniaus lietuvius „Rutos" choras
p. v. Lopattos vedamas

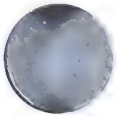
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VICTOR TALKING MACHINE CO. Camden, N.J.

SIDE A

DJ SPOOKY THAT SUBLIMINAL KID
1. CONDUIT 23 7-18
2. CONDUIT 24 3-20
45 RPM



WRITTEN & PRODUCED BY DJ SPOOKY
ENGINEER; FLAM @ MINDSWERVE STUDIOS,
NYC, (C) 1999 PAUL D. MILLER/
SUBLIMINAL KID PUBLISHING BMI
PUBLISHED 2000 BY
MANIFOLD RECORDS

SIDE B

NOBUKAZU TAKEMURA
1. TAKEMURA 1-2-3 4-55

45 RPM



WRITTEN & PRODUCED BY
NOBUKAZU TAKEMURA
(C) 1999 NOBUKAZU TAKEMURA
PUBLISHED 2000 BY
MANIFOLD RECORDS

THE CHRISTOPHER PROGRAM

Tom Connolly, Jeanne Glynn
and Father Richard Armstrong, Director

Microgroove 33⅓ RPM

RKO # 151144-1028

Program No. 1028

Music on This Program "Better To Light A Candle"
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DEMONSTRATING HAMMOND
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Side 2
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MANUAL VERSION

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Victor

75c. in U. S. A.

Yankee Talk

Uncle Josh in a Barber Shop

Cal Stewart

17820-B

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Trademark

~~(C 1262-2)~~

Meridian Music
(BMI) 2:53

NORGRAN
RECORDS

DISC JOCKEY SAMPLE

THAT'S ALL

(Brandt-Haymes)

BEN WEBSTER AND HIS ORCHESTRA

Ben Webster, Tenor Sax; Benny Carter, Alto Sax; Harry Edison, Trumpet; Oscar Peterson, Piano; Ray Brown, Bass; Herb Ellis, Guitar; Alvin Stoller, Drums

(Norman Granz Supervision)

103

JAZZ AT THE PHILHARMONIC, INC. — MADE IN U.S.A.



NORGRAN RECORDS

JATAP, Pub. Co.
3:11

DISC JOCKEY SAMPLE

JIVE AT SIX

(Webster)

BEN WEBSTER AND HIS ORCHESTRA

Ben Webster, Tenor Sax; Benny Carter Alto Sax; Harry Edison, Trumpet; Oscar Peterson, Piano; Ray Brown, Bass; Herb Ellis, Guitar; Alvin Stoller, Drums

(Norman Granz Supervision)

103

JAZZ AT THE PHILHARMONIC, INC. — MADE IN U.S.A.

Capitol

REG. U.S. PAT. OFF.

PROMOTIONAL RECORD

Beechwood Music Corp.
BMI-2:42
6122



Inst

$1.33

HORNPIPE MAMBO

(Don Swan-Chuy Reyes)

CHUY REYES

and His Orchestra

2246

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Capitol

REG. U. S. PAT. OFF.

PROMOTIONAL RECORD

Peer Int'l Corp.
BMI-2:45
6020



Instrumental

LLEGASTE TARDE

(Justi Barreto)

CHUY REYES

and His Orchestra

2246

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Brunswick
For Dancing
OH KATHARINA! — Fox Trot
O Katharina
—Gilbert - Fall—
CARL FENTON'S ORCHESTRA
2835 — A
THE BRUNSWICK-BALKE-COLLENDER COMPANY
MADE IN U.S.A.
REG. U.S. PAT. OFFICE. M. DE F. MARCA INDUSTRIAL REGISTRADA


Brunswick
For Dancing
TITINA—Fox Trot
Titina
—Bertal - Maubon - Daniderff—
CARL FENTON'S ORCHESTRA
2835—B
THE BRUNSWICK-BALKE-COLLENDER COMPANY
MADE IN U.S.A.
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Victor

For best results use
Victrola Tungs-tone Needles

Tell Me Dreamy Eyes–Fox Trot

(Deja Que me Hablen Tus Ojos Tristes)

(Kahn–Spitalny–Gordon)

Paul Whiteman and His Orchestra

19456–A

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Victor

For best results use
Victrola Tungs-tone Needles

My Twilight Rose–Fox Trot

(from the Musical Comedy "Marjorie")

(Mi Rosa Vespertina)

(Clifford Grey-Sigmund Romberg)

Paul Whiteman and His Orchestra

19456–B

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(64315)
Album 30-3
(10 sides)
Waltz
OVER THE WAVES
(Sobre Las Olas)
(Juventino Rosas)
HARRY HORLICK
And His Orchestra
2178 A


DECCA
REG. U. S. PAT. OFF.
MANUFACTURED IN U.S.A. - BY DECCA RECORDS, INC.
(64313)
Album 30-4
(10 sides)
Waltz
MY HERO
From Musical Production "The Chocolate Soldier"
(Oskar Straus)
HARRY HORLICK
And His Orchestra
2178 B


DECCA
REG. U. S. PAT. OFF.
MANUFACTURED IN U.S.A. - BY DECCA RECORDS, INC.
(64318)
Album 30-5
(10 sides)
Waltz
A WALTZ DREAM
(Oskar Straus)
HARRY HORLICK
And His Orchestra
2179 A
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(10 sides)
Waltz
LYSISTRATA WALTZ
From Operetta "Lysistrata"
(Paul Lincke)
HARRY HORLICK
And His Orchestra
2179 B


KALLIOPE
TRADE MARK
ELECTRO RECORD
15437
Canzonetta
JOSEPH SCHMIDT, Tenor
mit Orchesterbegleitung
Dirigent: Max Niederberger
K 309


KALLIOPE
TRADE MARK
ELECTRO RECORD
15849
Tausendmal Du!
JOSEPH SCHMIDT, Tenor
mit Orchesterbegleitung
Dirigent: Max Niederberger
K 309


A12068


Columbia
Columbia Records
TRADE MARK
Note the Notes
COLUMBIA
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Price in Canada, 85c.
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By CAL STEWART
A1715
3970
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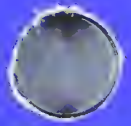

Columbia
Columbia Records
MADE MARK
Note the Notes
COLUMBIA
Price in U. S., 65c.
Price in Canada, 85c.
Sketch
UNCLE JOSH AT A ROLLER SKATING RINK
Original
By CAL STEWART
A1715
3503
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A BOOK-OF-THE-MONTH CLUB

MUSIC-APPRECIATION RECORD

ANALYSIS

MAR 105612B



SIDE B

Beethoven

SYMPHONY NO. 3 IN E FLAT MAJOR

Op. 55, "Eroica"

3—Scherzo: Allegro vivace; Trio

4—Finale: Allegro molto

ANALYST AND CONDUCTOR: Leonard Bernstein

Analysis © 1956 by Leonard Bernstein

Made in U. S. A.

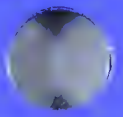
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A BOOK-OF-THE-MONTH CLUB

MUSIC APPRECIATION RECORD

ANALYSIS



MAR 10572A SIDE A

Beethoven

SONATA NO. 9 IN A MAJOR, OP. 47, "KREUTZER"

Leclair

SONATA IN D MAJOR, OP. 9, NO. 3

Thomas Scherman, musical director

Analysis written by Howard Shanet

Made in U.S.A.

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A BOOK-OF-THE-MONTH CLUB

MUSIC-APPRECIATION RECORD

ANALYSIS

MAR 10572B

SIDE B

Beethoven

SONATA NO. 9 IN A MAJOR, OP. 47, "KREUTZER"

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33⅓ R.P.M. LONG PLAYING


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with
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and His Musical Knights
(MM 19)
MAGNOLIA RECORDS COMPANY, HOLLYWOOD, CALIF., U.S.A.

REPUBLIC

Charles
Music
BMI

501

Part 2.

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CHUCKY from Kentucky


WILD MALLARD DUCK CALLS
by
Russ Gaede
310 Park Street Elgin, Ill.
GH 2000-B
No. 2
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in cadence as they should be
used when calling ducks
Not to be used for
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"HIS MASTER'S VOICE"

Reg. U.S. Pat. Off., M. de F., M. Ind. Patent Nos. 4176 y 4180, 1ro Febrero 1904.

Victor

75c. in U. S. A.

Rural Comedy

Uncle Josh and the Fire Department

Cal Stewart

16931-A

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"HIS MASTER'S VOICE"

Reg.U.S.Pat.Off., M.de F. M.Ind.Rgtrda.Nos.4176 y 4180,1 de Febrero,1904

Victor

75c. in U. S. A.

Rural Comedy

Uncle Josh at the Roller Skating Rink

Cal Stewart

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HIS MASTER'S VOICE

Reg.U.S.Pat.Off., M.de F. M.ind.Rgtrda. Nos.4176 y 4180,1 de Febrero,1904.

Victor

Soprano with orchestra
Lithuanian

Ko vējai pučia

(Why is the Wind Blowing?)

(Stasys Šimkus)

Lucy Machunas

72168-B

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HIS MASTER'S VOICE

Reg. U.S. Pat. Off., M. de F., M. Ind. Rgtrda. Nos. 4176 y 4180, 1 de Febrero, 1904.

Victor

Bass with orchestra
Lithuanian

Eina garsas

(The Call to Arms)

Jonas Butenis

72426-B

VICTOR TALKING MACHINE CO. Camden, N.J.

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HIS MASTER'S VOICE

Reg. U.S. Pat. Off., Marca R. M. Ind. Exprcs. Nos. 4176 y 4151. 1 de Febrero, 1904.

Victor

Band - Lithuanian

Rožiu Valcas

Kauno Kapelija

69779-B

VICTOR TALKING MACHINE CO. Camden, N.J.

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Reg. U.S. Pat. Off., M. de F. M. Ind. Reg. de. Nos. 4176 y 4180, 1 de Febrero, 1904

Victor

Accordion Orchestra
Lithuanian

Kaukaziečių Polka

(B. Varšavskio)

Armonikų Orkestra

69835-B

VICTOR TALKING MACHINE CO. Camden, N.J.

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HIS MASTER'S VOICE

Reg. U. S. Pat. Off., M. de F. M. Ind. Rgtrds. Nos. 4176 y 4180, 1 de Febrero, 1904.

Victor

For best results use
Victrola Tungs-tone Needles

Clarinets and Accordion

Dear Granny-Polka
Babunia-Polka
Grossmütterchen-Polka
Miela Robutè-Polka
(Leon Witkowski)

The Happy Trio
(L. Witkowski, M. Mueller, M. Perry)

73608-B

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VICTOR TALKING MACHINE CO. Camden, N.J.

JERRY MURPHY'S
L S D STORY

Side - 1

45-1006-A

A PRODUCTION OF "THE MOODY ADAMS EVANGELISTIC ASSN."

Box 855
Baton Rouge, La.
70821

JERRY MURPHY'S
L S D STORY

Side - 2

45-1006-B

A PRODUCTION OF "THE MOODY ADAMS EVANGELISTIC ASSN."

Box 855
Baton Rouge, La.
70821


ทำไมเก่งนัก
ขาดคนหนุ่มสาว
ใครลืมใครก่อน
รักจางดีนางปะกง
จักรยานคนจน


ขอวิเศษวาย
เพชรไสควาย
โชคดีที่รัก
ใฮ้หนุ่มหล่อ
สวาทรักเกือบเป็นลม


COMPACT JAZZ
BEST OF THE JAZZ VOCALISTS
IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING) • JUST IN TIME • SUMMERTIME •
IF YOU COULD SEE ME NOW • SWEET GEORGIA BROWN • I GOT THUNDER (AND IT RINGS) •
THE FOLKS WHO LIVE ON THE HILL • THAT SUNDAY, THAT SUMMER
SIDE A
CrO_2
120 µs EQ
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COMPACT JAZZ
BEST OF THE JAZZ VOCALISTS
BLUES IN THE NIGHT • HOW HIGH THE MOON • I GOT LOST IN HIS ARMS •
SHINY STOCKINGS • BLUE GARDENIA • I WISHED ON THE MOON •
TOO MARVELOUS FOR WORDS • COME YE
SIDE B
CrO_2
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CON ALMA ▪ WINDOWS
T12
8152
2
VARIOUS ARTISTS
LEGENDS OF JAZZ


AGE 1
BORN READY
Presenting: The Aframero
PARENTAL
ADVISORY
EXPLICIT CONTENT





Philly,

on the rise FOREAL I promise yall it's no turning back.

Stand up if you a

Aframero

Contact info: **215.437.4557**


AGE 1
1. Intro
2. Watching Me
3. You and Your Girlfriend
4. Bully and Get Bullied
5. Ridin The Bench
6. Tell Me What's on The News
7. Do Your Thing
8. Philly
9. Under My Skin
10. Still Do My Thing
11. Do What You Gotta Do
12. Skit
13. Keep My G**
14. Town Where It Go Down
15. Time to Go Home
BORN READY
Presenting: The Aframero



1. Intro
2. Watching Me
3. You and Your Girlfriend
4. Bully and Get Bullied
5. Ridin The Bench
6. Tell Me What's on The News
7. Do Your Thing
8. Philly
9. Under My Skin
10. Still Do My Thing
11. Do What You Gotta Do
12. Skit
13. Keep My G**
14. Town Where It Go Down
15. Time To Go Home



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MID 643 AGE 1 BORN READY AFRAMERO/SMPRODUCTIONS



To Daddy,



happy valentine's

xoxo,

Mommy

Mommy and Daddy "Fighting Style Killer Panda"
Out February 15th, 2005

To Daddy,



happy valentine's

xoxo,

Mommy

Mommy and Daddy "Fighting Style Killer Panda"
Out February 15th, 2005

MOMMY AND DADDY

FIGHTING STYLE KILLER PANDA

Release Date:
Feb. 15th, 05

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MOMMY AND DADDY Fighting Style Killer Panda KR-00112

Artist: **MOMMY AND DADDY**

Title: FIGHTING STYLE KILLER PANDA

Release Date: February 15, 2005 **Catalog #: KR-00112**

"Is this sh*t legal?" -Turbonegro

Mommy and Daddy use sexy, hard-hitting drum machine beats, dirty fuzzed-out bass lines, and smoldering boy/girl vocals to create intense, fun pop-punk. This 6 track EP is the duo's first US release, though two 7 inch singles and one ingeniously titled LP, *Live How You Listen* (Big Cat Records), were released in the UK, receiving rave reviews from NME, Q Mag, Kerrang, The Face and more. With a great amount of US press as well- New York Mag named them one of the best 25 bands in NYC- US fans eagerly await this release.



1. Confection 2. Street Cleaner Demeanor 3. The Now 4. Run It Off
5. Question Marks Followed by Exclamation Marks 6. Confection Remix

RIYL: Le Tigre, PiL, B-52s, Yeah Yeah Yeahs

www.mommyanddaddy.com

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UPC:
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MOMMY AND DADDY Fighting Style Killer Panda KR-00112


DIAMOND RUGS
BLUE MOUNTAINS


DIAMOND RUGS
STEREO
"BLUE MOUNTAINS"
(IAN ST. PE)
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AESOP ROCK

None Shall Pass

1. Keep Off the Lawn
2. None Shall Pass
3. Catacomb Kids
4. Bring Back Pluto
5. Fumes
6. Getaway Car
7. 39 Thieves
8. The Harbor is Yours
9. Citronella
10. Gun for the Whole Family
11. Five Fingers
12. No City
13. Dark Heart News
14. Coffee

Craig Marks

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120

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NINE INCH NAILS

INTERVIEW PIX





disturbed

an interview with trent reznor

nine inch nails



dist001

disturbed


"WEIRD AL" YANKOVIC
bad hair day

"WEIRD AL" YANKOVIC



72392-73300-2

1. AMISH PARADISE (3:20)
2. EVERYTHING YOU KNOW IS WRONG (3:40)
3. CAVITY SEARCH (4:16)
4. CALLIN' IN SICK (3:40)
5. THE ALTERNATIVE POLKA (5:00)
6. SINCE YOU'VE BEEN GONE (1:20)
7. GUMP (2:10)
8. I'M SO SICK OF YOU (3:25)
9. SYNDICATED INC. (3:40)
10. I REMEMBER LARRY (3:55)
11. PHONY CALLS (3:20)
12. THE NIGHT SANTA WENT CRAZY (3:50)




WAY MOBY
61422-32030-2



"WEIRD AL" YANKOVIC bad hair day

61422-32030-2



1. Amish Paradise
2. Everything You Know Is Wrong
3. Cavity Search
4. Callin' In Sick
5. The Alternative Polka
6. Since You've Been Gone
7. Gump
8. I'm So Sick Of You
9. Syndicated Inc.
10. I Remember Larry
11. Phony Calls
12. The Night Santa Went Crazy

Produced by Al Yankovic

WAY MOBY

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61422-32030-2

"WEIRD AL" YANKOVIC bad hair day

MIXED EMOTIONS RECORDS CO., INC.

&

VISAGE RECORDS

SKYLAR



VISAGE

PROMO

PROMO

Radio Mix (4:50)

Produced & Mixed
by
Ron Sorice
&
Tom Nastasi

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by
De-Gi-Li Music Ltd
&
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ASCAP

MECD 7600

Club-Mix (5:07)

PLAY IT THAT WAY

R. Capaldo

Executive Producer
Mike Giangrasso & Ron Sorice

Manufactured by Mixed Emotions Record Co, Inc.
49 Hawkins Avenue
Ronkonkoma, New York 11779
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VISAGE

A multi-talented recording artist with experience in various musical fields. She excels as a singer, dancer and composer, in addition to being an accomplished musician known in Long Island, New York.

Skylar's single **"Play It That Way"** is written and produced with very **strong hooks and a pop-dance crossover potential!!**

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"Candle In The Sky"

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MIXED EMOTIONS RECORDS CO., INC.
&
VISAGE RECORDS

SKYLAR

VISAGE

PROMO

PROMO

Radio Mix (4:50)

Club-Mix (5:07)



Produced & Mixed
by
Ron Sorice
&
Tom Nastasi

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MECD 7600

PLAY IT THAT WAY

R. Capaldo
Executive Producer
Mike Giangrasso & Ron Sorice

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YSTER / SIGH
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AT THE DRIVE IN / CHANBARA
CHUCK / OVERKIL
SEAFT / STICK AROUND
THANX FOR NO THANX/ DAMAGED
FAT / LAST WORDS
ALICE
BOX ELDER / MONDAY NIGHT DRINK
HIGHSTRUNG / ALIPHATIC
SUICIDE THEORY / JIMBAD THE
CHUMP CHANGE / SUPERSTAR
HEADHUNTERS / DEVILHOUND
WISEGUY / FACE YOURSELF
/ EL CHUPACABRA
ANIMOSITY / KEEP ON GOING
EBS / OBVIOUSLY
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TEN-O-EIGHT / MYSELF
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THANX BUT NO THANX / DAMAGED
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CLEANERS / I LIKE THE SUN
HALF LOADED / ALICE KLAR
THE CEREAL BOX KILLERS / MONDAY NIGHT DRINKING
THE DANA 40'S / GIGANTIC
HIGHSTRUNG / ALIPHATIC
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ORIGINAL MGM SOUNDTRACK

PRD-001

FORBIDDEN PLANET



ELECTRONIC MUSIC BY
LOUIS AND BEBE BARRON

GNP Crescendo RECORDS

SMALL PLANET

Music Notes

We design and construct electronic circuits which function electronically in a manner remarkably similar to the way that lower life-forms function psychologically. There is a comprehensive, mathematical science explaining it, called "Cybernetics," which is concerned with the Control and Communication in the Animal and Machine. It was first propounded by Prof. Norbert Wiener of M.I.T. who found that there are certain natural laws of behavior applicable alike to animals (including humans) and electronic machines.

In scoring FORBIDDEN PLANET - as in all our work - we created individual cybernetic circuits for particular themes and leit motifs, rather than using standard sound generators. Actually, each circuit has a characteristic activity pattern as well as a "voice."
Most remarkable is that the sounds which emanate from these electronic nervous systems seem to convey strong emotional meaning to listeners.

We were delighted to hear people tell us that the Tonalities in FORBIDDEN PLANET remind them of what their dreams sound like.
There were no synthesizers or traditions of electronic music when we scored this film, and therefore we were free to explore "terra incognito" with all its surprises and adventures.

Louis and Bebe Barron

ORIGINAL MGM SOUNDTRACK

FORBIDDEN PLANET

ELECTRONIC MUSIC BY

LOUIS & BEBE BARRON



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PRD-001

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ORIGINAL MGM SOUNDTRACK

PRD-001



ELECTRONIC MUSIC BY
LOUIS AND BEBE BARRON

1. Main Titles - Overture
2. Deceleration
3. Once Around Altair
4. The Landing
5. Flurry of Dust - A Robot Approaches
6. A Shangri-La in the Desert/Garden with Cuddly Tiger
7. Graveyard - A Night with Two Moons
8. "Robby, Make Me a Gown."
9. An Invisible Monster Approaches
10. Robby Arranges Flowers, Zaps Monkey
11. Love at the Swimming Hole
12. Morbius' Study
13. Ancient Krell Music
14. The Mind Booster - Creation of Matter
15. Krell Shuttle Ride and Power Station
16. Giant Footprints in the Sand
17. "Nothing Like This Claw Found In Nature!"
18. Robby, the Cook, and 60 Gallons of Booze
19. Battle with Invisible Monster
20. "Come Back to Earth With Me"
21. The Monster Pursues - Morbius Overcome
22. The Homecoming
23. Overture Reprise

Composed and Produced by Louis and Bebe Barron
Liner Notes: Bill Malone
Additional Liner Notes: Mark Banning
Remix: Louis Barron
Album tape assembly and editing: Mary Ellen Kabat
Disc Mastering: Bob Hata

Editorial Suggestions: Adam Barron
Prepared for CD release by Mark Banning and Ford A. Thaxton
CD cover design and production by Mark Banning
Special Thanks To: Forrest J. Ackerman
Additional Special Thanks To Bill Malone and Isaac at Voyager for all their assistance,

SMALL PLANET

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GNP Crescendo RECORDS

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PRD-001 FORBIDDEN PLANET
PRD-001 FORBIDDEN PLANET
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I'm in Love with My Computer



Dottie Burman

Featuring the hit
"Liberty's Lament"

Dottie Burman in I'm in Love with My Computer

(A Musical Revue of her Songs for Today, Romantic & Otherwise)

with Paul Greenwood & Shannon Wollman

Lyrics by Dottie Burman; Music by Dottie Burman, Robin Field & Rick Cummins

Paul Greenwood
Bill Conway
Tom McGrath
Larry Saltzman

1.	**Opening Numbers**	3:19
2.	**Have a Nice Day**	4:08
3.	**Perfect Picture**	3:16
4.	**I'm in Love with My Computer**	3:54
5.	**One Step Ahead**	2:36
6.	**I Never Come to these Places**	2:46
7.	**Sharing a House**	3:43
8.	**Liberty's Lament**	4:29
9.	**Jennie and Me**	3:40
10.	**In My Happy Home in HoHoKus**	3:33
11.	**If I'm not for Myself**	3:13
12.	**I Sing to My Plants**	3:07
13.	**Catered Divorce**	3:25
14.	**Don't Get Me Started**	2:16
15.	**Do You Know Where Your Children are Tonight?**	3:04
16.	**That's My Grandchild**	3:58
17.	**Is She Jewish?**	3:02
18.	**Two Little Kids in a Sandbox**	3:27
19.	**Goin' Fishin'**	2:24
20.	**I'm So Glad You're in My Life**	2:54

DB1926CD

Total time: 67 minutes

I'm in Love with My Computer

Songs for Today
Romantic &
Otherwise

Dottie Burman

with
Paul Greenwood &
Shannon Wollman



DB 1926CD
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Made in USA

Dottie Burman in I'm in Love with My Computer

(A Musical Revue of her Songs for Today, Romantic & Otherwise)

with Paul Greenwood & Shannon Wollman

Featuring the hit song Love

Lyrics by Dottie Burman; Music by Dottie Burman, Robin Field (†) Rick Cummins(‡)

Paul Greenwood
Bill Conway
Tom McGrath
Larry Saltzman

Michael Ian
Curt Johnson
D.Bruce Stevens
Burtley Productions Inc.

wwwebstage.com/dottieburman



COMPACT disc DIGITAL AUDIO
DB1926CD

1.	**Opening Numbers** Shannon, Dottie, Paul	3:19
2.	**Have a Nice Day** Dottie	4:08
3.	**Perfect Picture (†)** Shannon	3:16
4.	**I'm in Love with My Computer (†)** Dottie	3:54
5.	**One Step Ahead** Paul, Dottie	2:36
6.	**I Never Come to these Places** Shannon	2:46
7.	**Sharing a House** Shannon, Paul, Dottie	3:43
8.	**Liberty's Lament (†)** Dottie	4:29
9.	**Jennie and Me** Dottie	3:40
10.	**In My Happy Home in HoHoKus (†)**	3:33
11.	**If I'm not for Myself (†)** Dottie, Paul	3:13
12.	**I Sing to My Plants**	3:07
13.	**Catered Divorce** Shannon	3:25
14.	**Don't Get Me Started (†)** Shannon	2:16
15.	**Do You Know Where Your Children are Tonight?** Paul, Dottie	3:04
16.	**That's My Grandchild (‡)** Dottie	3:58
17.	**Is She Jewish? (‡)** Dottie	3:02
18.	**Two Little Kids in a Sandbox (†)** Shannon	3:27
19.	**Goin' Fishin' (†)**	2:24
20.	**I'm So Glad You're in My Life (†)** Paul, Dottie, Shannon	2:54

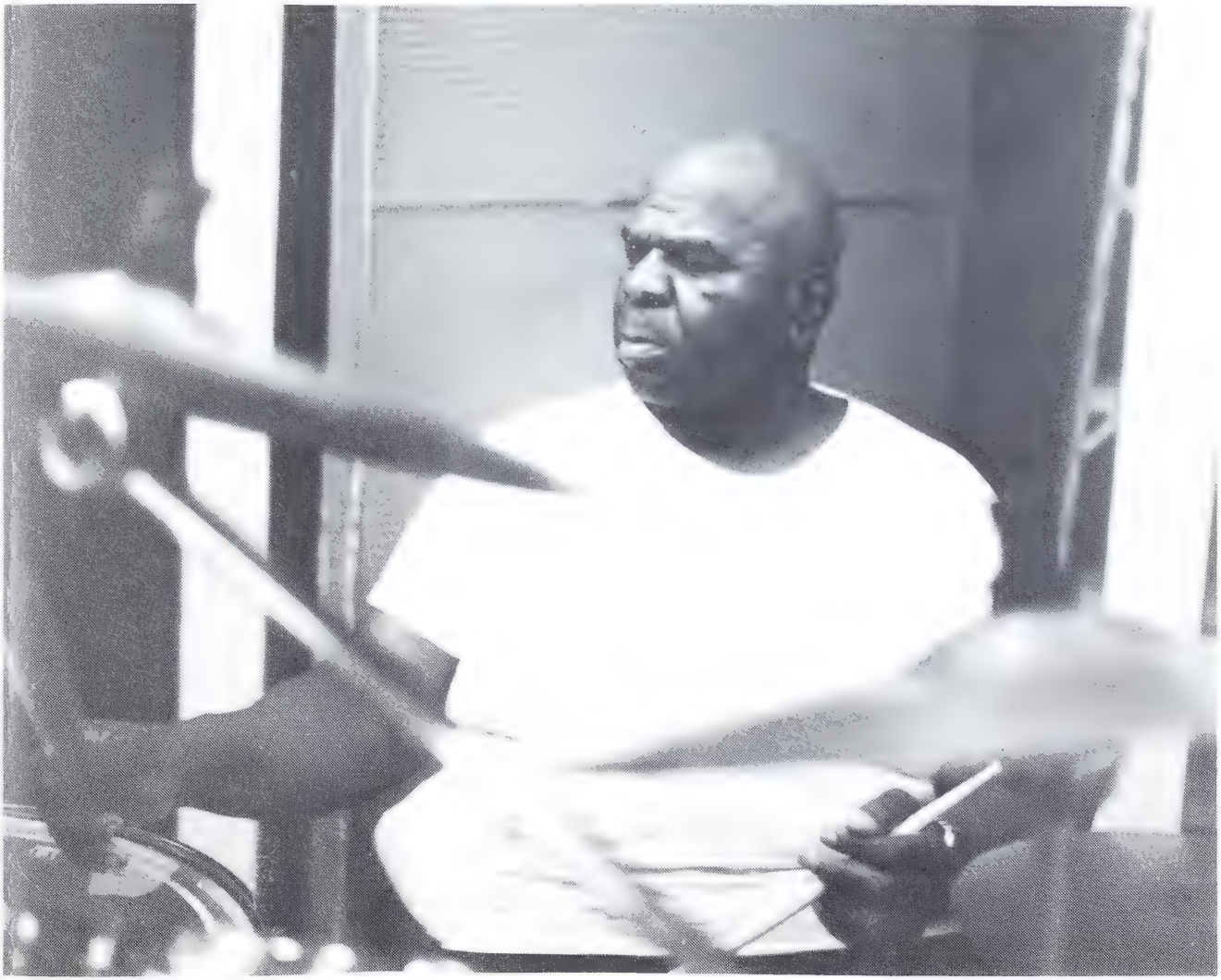
Total time: 67 minutes

Songs published by Burtley Productions, Inc. except
That's My Grandchild; Is She Jewish? jointly with Viv Music
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Dottie Burman • I'm in Love with My Computer

Joe Charles
Buck Naked



Joe Charles

Buck Naked

1. What is This Thing Called Love? – (8:08)
2. New York Eyes – (6:23)
3. Four In The Middle – (8:47)
4. Jump Start – (12:01)
5. St. Louis Strut – (4:41)
6. Buck Naked – (5:57)
7. This One – (6:22)
8. Cheryl – (5:19)
9. Cherokee – (7:56)
10. Body and Soul – (6:47)

1. What is This Thing Called Love? – (8:08)
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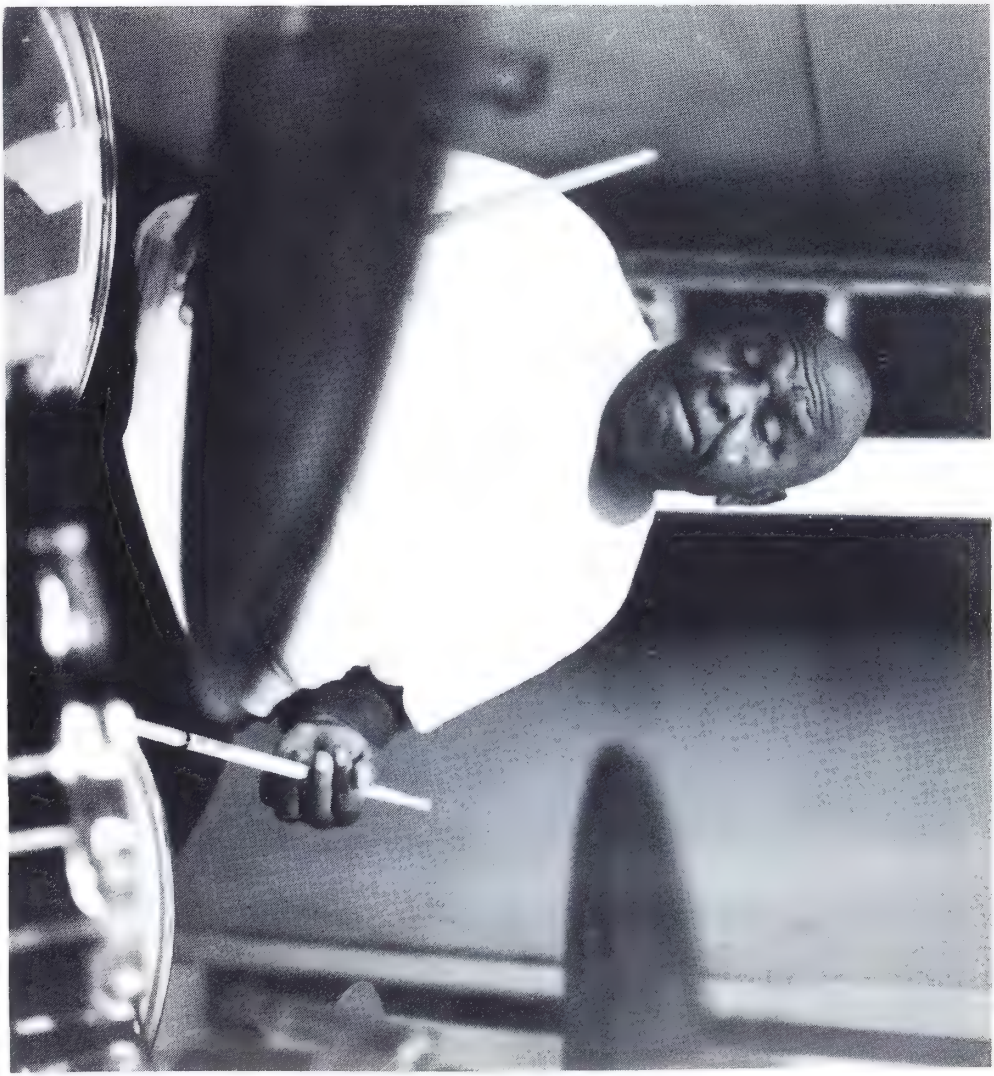
Vid Recordings
Vid-06

COMPACT disc DIGITAL AUDIO

℗©1993
David Parker (ASCAP)

Joe Charles
Buck Naked

6. Buck Naked – (5:57)
7. This One – (6:22)
8. Cheryl – (5:19)
9. Cherokee – (7:56)
10. Body and Soul – (6:47)



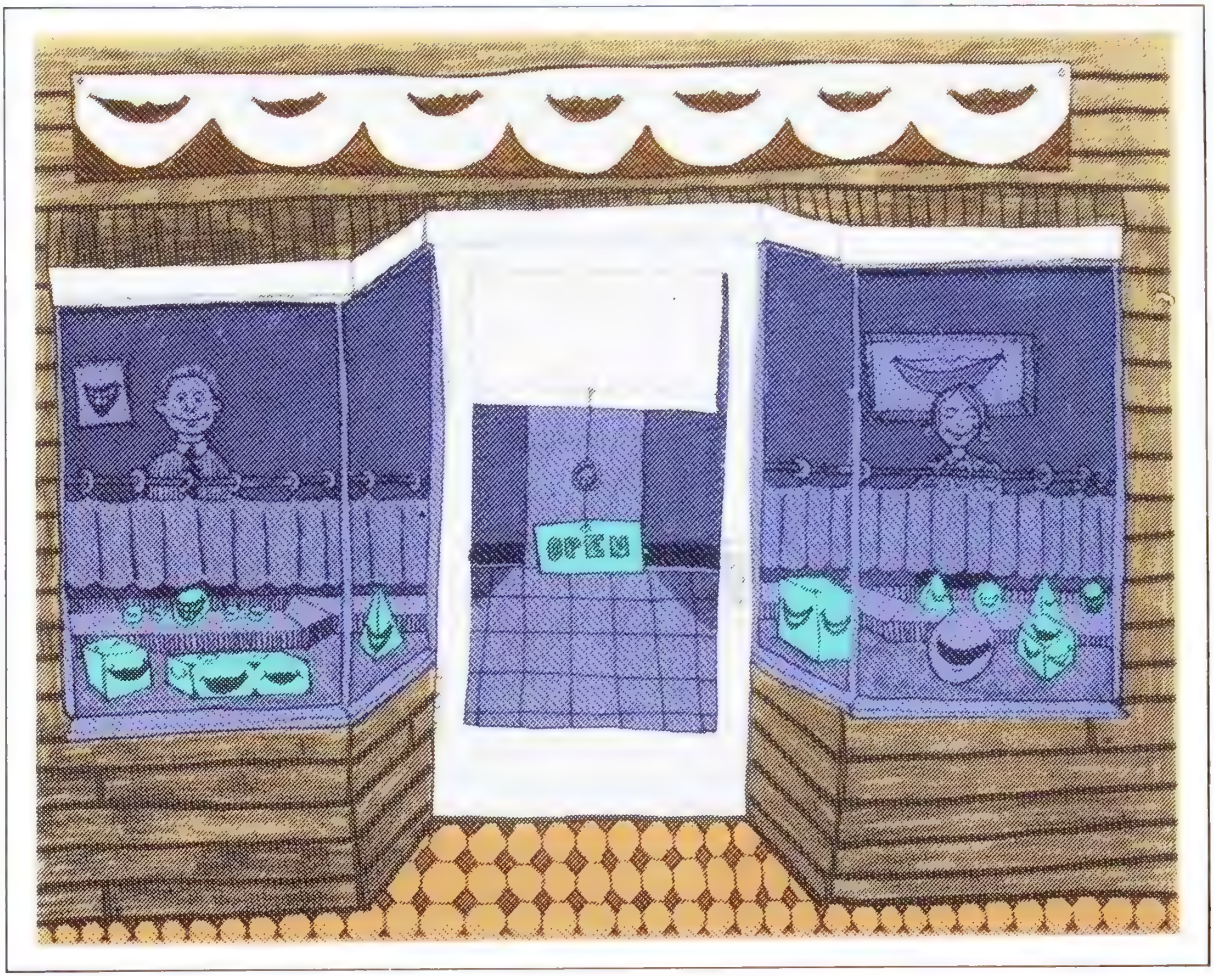
Joe Charles - Buck Naked Vid 06

DUOPHONIC STEREO

THE BEACH BOYS

Good Vibrations

SMILE



Source:
1 - 25 1967 Beach Boys, Smile outtakes, Final versions
26 - 27 1961 Brian Wilson and friends, studio

Line up:
Brian Wilson vocals.
Carl Wilson vocals, guitar.
Dennis Wilson vocals, drums.
Mike Love vocals.
Al Jardine vocals, guitar.



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BEACH BOYS

GOOD VIBRATIONS - SMILE

1	SMILE PROMO ADVERT [WILSON]	0:57
2	GOOD VIBRATIONS, EXTENDED VERSION [WILSON, LOVE]	15:33
3	BARNYARD, PART 1 [WILSON]	0:57
4	DO YOU LIKE WORMS [WILSON]	4:00
5	THE OLD MASTER PAINTER [GILLESPIE, SMITH	0:18
6	YOU ARE MY SUNSHINE [DAVIS, MITCHELL]	0:54
7	BICYCLE RIDER [WILSON]	0:28
8	CAN'T WAIT TOO LONG [WILSON]	1:49
9	TONES [WILSON]	0:59
10	BARNYARD, PART 2 [WILSON]	1:00
11	CABIN ESSENCE [WILSON, PARKS]	2:34
12	OUR PRAYER [WILSON]	1:10
13	GEORGE FELL INTO HIS FRENCH HORN [WILSON]	3:10
14	HEROES AND VILLAINS, EXTENDED VERSION, [WILSON, PARKS]	7:23
15	VEGA-TABLES [WILSON, PARKS]	3:37
16	WIND CHIMES [WILSON]	2:23
17	MISS O'LEARY'S COW [WILSON	2:07
18	FIRE [WILSON]	2:02
19	I LOVE TO SAY DA-DA [WILSON	3:02
20	HOLIDAYS [WILSON]	2:39
21	SURFS UP, INSTRUMENTAL [WILSON, PARKS]	1:41
22	SURFS UP, VOCAL BRIAN, [WILSON, PARKS]	2:07
23	CHILD IS FATHER TO THE MAN [WILSON, PARKS]	1:56
24	HOME IS ON THE RANGE [TRAD. ARR: WILSON]	2:18
25	WONDERFUL [WILSON]	2:10
26	BARBIE [MORGAN]	2:16
27	WHAT IS A YOUNG GIRL MADE OFF [MORGAN]	2:10

COMPACT DIGITAL AUDIO

TOTAL TIME: 71:40

SOURCES:

TRACK 1 - 25: 1967, BEACH BOYS SMILE OUTTAKES, FINAL VERSIONS

TRACK 26 - 27: 1961, BRIAN WILSON AND FRIENDS, STUDIO

LINE UP:

BRIAN WILSON: VOCALS

CARL WILSON:VOCALS, GUITAR

DENNIS WILSON:VOCALS, DRUMS

MIKE LOVE: VOCALS

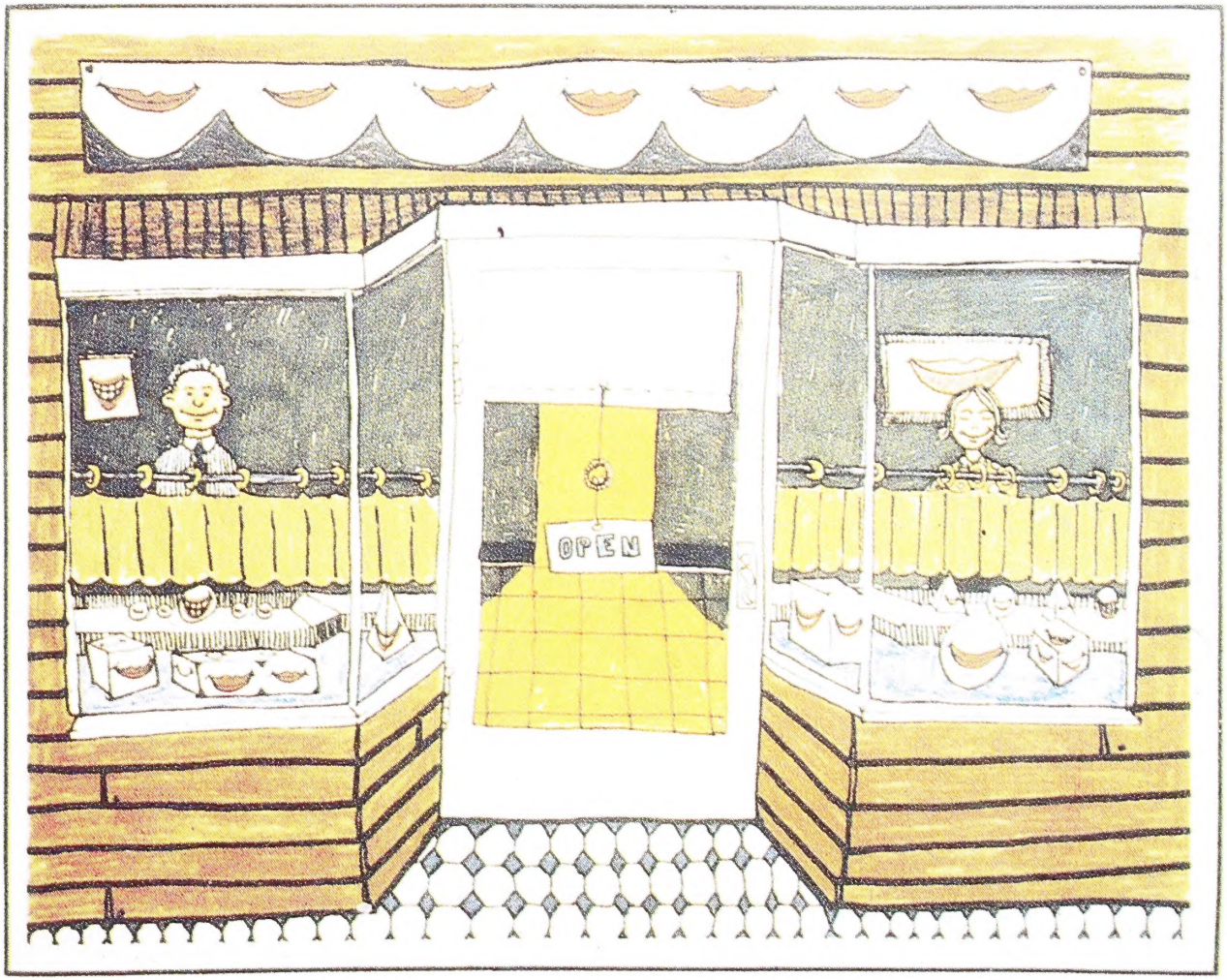
AL JARDINE: VOCALS, GUITAR

LUNA RECORDS

LU 9207

BEACH BOYS GOOD VIBRATIONS - SMILE LUNA RECORDS LU 9207

SMILE THE BEACH BOYS

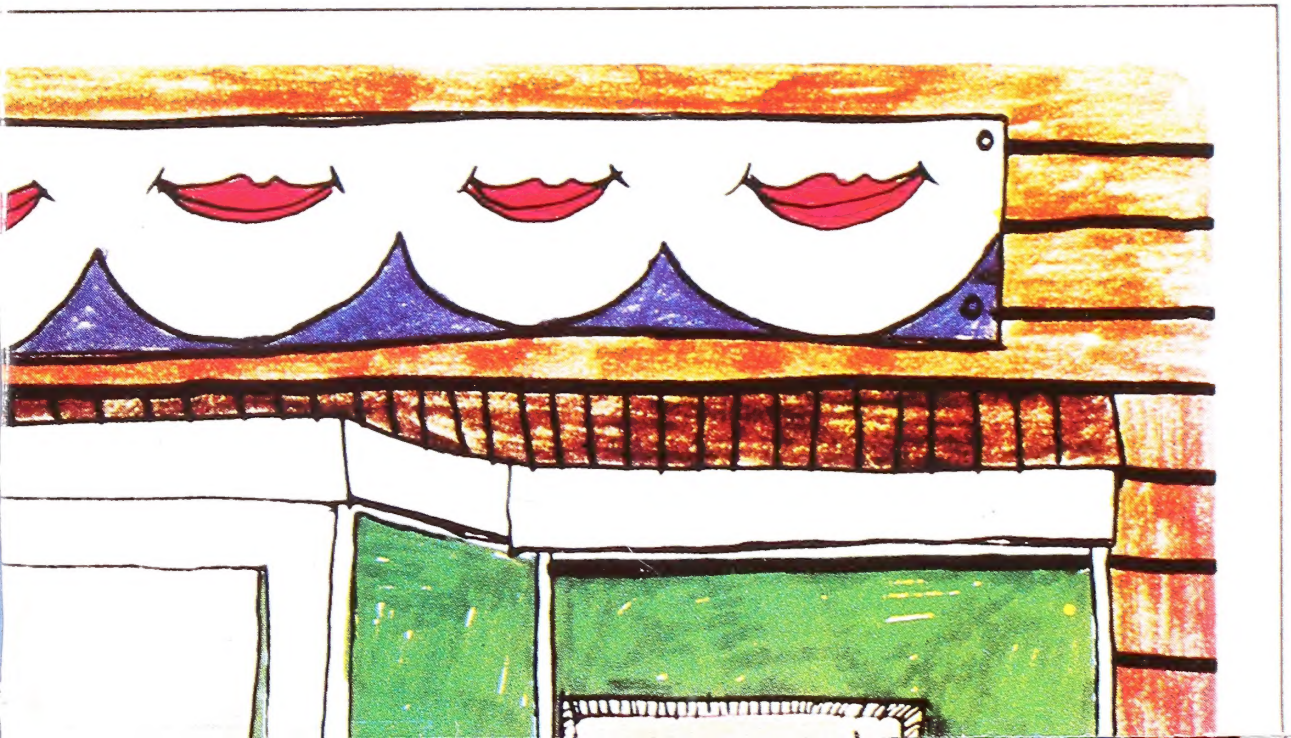


DIMENSIONAL STEREO

BEACH BOYS

IONS GOOD VIBRATIONS

Capitol RECORDS



T 2580

HIGH FIDELITY RECORDING

THE BEACH BOYS *SMILE*

See label for correct playing order

Do You Like Worms
Wind Chimes
Heroes And Villians
Surf's Up
Good Vibrations
Cabin Essence
Wonderful
I'm In Great Shape
Child Is Father Of The Man
The Elements
Vega-Tables
The Old Master Painter

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BONUS-CD *SMILE* (Bits And Pieces)

WITH COLOR POSTER

Produced by BRIAN WILSON
















For information regarding The Beach Boys Fan Club including news and photos write:
THE BEACH BOYS
BOX 110
HOLLYWOOD, CALIF. 90028

T 2580 THE BEACH BOYS SMILE

T 2580 THE BEACH BOYS SMILE

1 Once Upon A Time (5:14)
2 Dream Come True (2:46)
3 The Integrator (3:36)
4 The Dance Of Forever (4:52)
5 I Love You (4:23)
6 As Above, So Below (5:04)
7 Heavenly Feeling (2:27)
8 The Imagination Machine (6:26)
9 Concentric Cycles (5:06)
10 Love Will Conquer All (7:48)
11 Going Down With The Ship (5:21)
12 The Radiant Blue (5:13)

Lead Vocal on 'I Love You': Tammy Loucks
Backing Vocals on 'As Above, So Below': Eric Steininger
All instruments, production, arrangements, engineering, mixing & mastering: Eric Steininger
All drawings & paintings: Monique Steininger
Lyrics: Eric Steininger
Very Special Support: 'Jimi' James Kirby
Very Special Support and Business Office: Da Nette Dickerson
Special Thanks To: Joan & David Weston; Tracy Payne; Ludwig & Margaret Steininger; Bernie & Al @ Bernie's Guitar, Redding, CA; John Casterlin @ K&K Music, Sacramento, CA; Bob Venegas & J.D. Sharp @ Bananas @ Large, San Rafael, CA; Disc Makers, Philadelphia, PA

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COMPACT disc DIGITAL AUDIO

AQUA ROCK

PHR1000

PEANUT HILL RECORDS

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